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### LITERATURE.

PERROT AND CHIPIEZ'S HISTORY OF ART IN ANCIENT EGYPT.

*Histoire de l'Art dans l'Antiquité : L'Egypte.*  
Par G. Perrot et C. Chipiez. (Paris : Hachette.)

A *History of Art in Ancient Egypt*. From the French of G. Perrot and C. Chipiez. Translated and Edited by Walter Armstrong. (Chapman & Hall.)

"Ce que nous nous sommes proposé," says M. Perrot, speaking for himself and his collaborateur, "c'est seulement de faire mieux connaître l'art égyptien."

That the programme thus modestly stated has been much more than fulfilled must assuredly be the verdict of all who know how to value an important piece of work thoroughly well done. Such a piece of work, comprehensively planned, learnedly and conscientiously carried out, lavishly illustrated from original sources, is this splendid monograph, which not only makes Egyptian art "better known," but, for the first time, places that art before us in all the completeness of its historical evolution. The student, till now, has had perforce to trace that evolution for himself, either direct from the monuments, or by the aid of costly foreign works in many gigantic folios, the price of which places them beyond the reach of most private buyers. Now, thanks to MM. Perrot and Chipiez, all this laborious research is done for him. Within the compass of one volume or two, as he may elect to read in French or English, he can henceforth range over the whole known field of Egyptian art. Tombs, pyramids, temples, sculptures, beginning with the earliest and ending with the latest, are here selected, figured, classified, analysed, and compared. The *mastabas* of the ancient empire, of which, till the other day, comparatively little was known, are shown in plans and sections above and below ground, with their secret corridors and hidden mummy-pits exposed to view. Famous buildings are depicted not only in ruins as they are, and restored as once they were, but cunningly dissected at different stages of their erection, so as to show the innermost details of their construction, and the principles on which the Egyptian architect worked. The art of sculpture in bas-relief and the round, in wood, stone, and granite, is placed before our eyes under all its phases—phases wherein archaism, development, decline, and renaissance occur again and again, as the destinies of Egypt wax and wane. Not even the decorative and so-called "industrial" arts are left unrepresented. The

delicate work of the gem-engraver, the jeweller, the glass-blower, the potter, the wall-painter, the mummy-case maker, is as carefully discriminated and as exquisitely illustrated as that of the architect and the sculptor. Nor is this all. Merely to have passed the arts of ancient Egypt in careful review, merely to have illustrated them by well-chosen and well-executed examples, would have been much; but M. Perrot has done more than this. He has so thoroughly entered into the spirit of ancient Egyptian culture, so firmly grasped the central idea of ancient Egyptian belief, that he has been enabled not only to trace those influences through every ramification of Egyptian art, but, from a purely philosophic standpoint, to survey and treat his subject as a co-ordinate whole. This it is which gives pre-eminent value to the present work. This it is which we here find attempted and achieved for the first time. And, in truth, it is only within the last few years that such a work has become possible; because it is only within the last few years that the religious art and the religious dogmas of the ancient empire have been fully made known to us through the later excavations of Mariette and the recent literary researches of Maspero. We now know how that art was the logical development of those dogmas; but even this fundamental truth was imperfectly apprehended till some four or five years ago.

Among the most interesting chapters of the present work are those which relate to this very question; and it is especially these chapters which are richest in the admirably truthful sketches of M. Bourgoin, whose rendering of the sculptures of the early dynasties is quite unrivalled. Take, for example, his abstracts of funerary statues—those marvellously realistic portraits so happily described by Prof. Maspero as "stone bodies" reproducing the men themselves, with all their personal peculiarities and defects; take the scribe Chaphró (fig. 49), the architect Nefer (fig. 171), the priest Ra-nefer (fig. 181), the deformed cook Nem-hotep (figs. 198-9), each given with the fewest possible touches and the least possible shading, yet conveying a more faithful impression of the originals than could be extracted from the study of any number of photographs. Or, as specimens of the same artist's delicacy of perception in regard of schools and styles, compare figs. 164, 165, and 455,\* the first from a tomb of the ancient empire at Sakkarah, the second an XIth Dynasty stela from Abydos, the third a Theban group, apparently dating from the time of Seti I.—to each of which an Egyptologist might毫不犹豫地 assign its locality and its period. It is even more remarkable that M. Bourgoin should have caught the *cachet* of the hieroglyphs peculiar to each of these three epochs. The same cannot be said of M. Charles Chipiez, some of whose exquisite architectural subjects are painfully marred by the inaccurate drawing of the inscriptions. In his address "To the Reader," M. Perrot anticipates, it is true, the errors which Egyptologists may discover in the rendering of such texts as form an integral

part of the illustrations. "We have only reproduced these characters" (I am here quoting from Mr. Armstrong's translation, vol. i., p. lxiii.)

"on account of their decorative value, and because, without them, we could not give the general appearance of this or that monument. It will thus be seen that our object is not affected by a mistake or two in such matters."

To this argument, provided that such signs as are drawn were well drawn, there would be nothing to reply. But what M. Chipiez has failed to perceive is the fact that hieroglyphic characters, many of which are abstract representations of natural objects, are in themselves of great "decorative value," and that they cease to be decorative when incorrectly outlined. That a word should be hieroglyphically misspelt is of little moment in a work of this kind; but, seeing that every hieroglyph in every inscription decoratively reproduced in these pages is in itself as subtle a product of Egyptian art as any detail of a cornice or a capital, it is of very great importance that the drawing of such signs should faithfully represent Egyptian types. For M. Chipiez's masterly restorations and bird's-eye views, his innumerable plans and sections of temples and tombs, his lucid illustrations of architectural methods, it is, however, impossible to be too grateful. Even the labyrinthine ruins of Karnak become intelligible under his treatment. Nor must the beautiful drawings of M. Benedite be forgotten—the Tanite sphinx, rugged and mysterious; the famous painted statues of Ra-hotep and Nefer-t, so skilfully treated that graduation of tone is made to suggest variation of colour; and the still more famous Khafra (fig. 205, vol. ii.), in which we not only seem to see the polished surface of the original diorite with its every vein and fracture, but are made to feel the majesty of repose which informs this greatest of Egyptian statues. The illustrations of M. St-Elme Gautier are, on the whole, less equal than those of MM. Bourgoin and Benedite. His "Sarcophagus of a Royal Scribe" (fig. 195) is distinctly out of drawing, being sketched from two separate points of view. Seen at his best, however, as in the seated "Ua-ab-Ra" (fig. 51) or the magnificent fragment conjectured to be the head of Menephthah (fig. 223, vol. ii.), he is unsurpassed by either of his coadjutors. The last-mentioned drawing, and M. Bourgoin's "Queen Taia," engraved on steel with admirable delicacy by M. Remus, are perhaps the choicest gems of art in the whole work; and this, when all come up to so high a standard of excellence, is no small praise. The total number of illustrations is 612—some on steel, some printed in colours, and the majority on wood. Three-fourths of these, at the very least, are from original drawings; others are reduced from Lepsius, Prisse, Champollion, and the *Description de l'Egypte*; while, incredible as it may appear, not more than about a dozen are borrowed from Wilkinson's *Ancient Egyptians*. Those who have rashly committed themselves to the new edition of Lenormant's *Histoire ancienne des Peuples de l'Orient*, and have found themselves confronted at every other page by the well-worn illustrations to that

\* Fig. 455 of the French original is fig. 200, vol. ii., of the translation. The numbering of the illustrations is identical in both works up to 255.

time-honoured English work, will appreciate the delightful freshness of M. Perrot's gallery.

Messrs. Chapman & Hall deserve the best thanks of the public for their translated version of this really invaluable work. Being issued in two volumes, their edition is much handier than the French original, which contains over 950 pages, and is as unmanageable as a family Bible. Their type is also larger, their paper of a better quality, and the general aspect of their page more attractive.

Of Mr. Walter Armstrong's translation it is pleasant to be able to report as favourably as of the form in which it is published. That it is a paraphrastic translation will probably be a recommendation to most readers; and if, like most paraphrases, it fails to convey with precision every delicate shade of the author's meaning, it is, at all events, bettered by that air of spontaneity which lends so much charm to paraphrase of the best kind. Mr. Armstrong lacks the elegant and definite style of M. Perrot; but he says what he has to say in fewer, and sometimes in more forcible, words. His English is, however, occasionally not a little careless, whereas M. Perrot's French is not only graceful, flexible, and transparent, but exquisitely correct. Yet that he should however render these qualities of style into equivalent English is more than we have, perhaps, the right to expect from any translator. Mr. Armstrong has, at all events, with reasonable fidelity, reproduced the sense of his author, and he has reproduced it with an agreeable freedom in which few of his readers will probably detect any traces of the process of translation.

That some trifling errors should here and there occur in a work of this extent is not wonderful. "Physco" for Physcon, "Ka-em-nas" for Ka-em-uas, and other similar slips are evidently printers' errors. Mr. Armstrong would do well, in a second edition, to accept the spelling of geographical names as given in Murray's Guide, rather than to follow the French of M. Perrot. "Derri" for Derr, "Kalabcheh" for Kalabsheh, and the like are out of place in an English translation. I must also point out, since I am quoted as one of Mr. Armstrong's authorities in the Appendix, that Her-Hor and Pinotem I. are two very different personages; and that Queen Notemit, or Notem-Maut, is by some supposed to be the mother, and by some the wife, of Her-Hor, but certainly not the wife of Pinotem I.

By a grave error, common to both the French and English editions, an important bas-relief at Karnak (fig. 254), representing Seti I. in his war-chariot driving his prisoners before him, is described as "Rameses II. returning in Triumph from Syria."

AMELIA B. EDWARDS.

*The Life of Jonathan Swift.* By Henry Craik. (Murray.)

It may be said confidently of Mr. Craik's *Swift* that it is certain to give most satisfaction to those who are best acquainted with Swift's writings. But the full import of this saying may not be at once perceived. There has always been, and there is now perhaps more than ever, a class of professed students of literature to whom an author's

writings are the last and not the first subject of consideration. There are, it is believed, enthusiastic "moliéristes" who have spent so much time and labour on the discussion of the all-important question of the number of the house in which Molière was born that they have had no time to read "La Princesse d'Elide" and "L'Amour Peintre." Nor is it by any means uncommon to meet with persons who have employed the diligence of a Chalcenerus in striving to identify Shakspere with Bacon only to show that, though they may have read everything that Shakspere and Bacon wrote, they have never understood one line of either. For this class of readers Mr. Craik has almost avowedly not written; and it is quite possible that they may think him superficial and popular. But, as a Life of an author which is to be a sufficient companion and commentary to that author's works without obscuring and overlaying them, Mr. Craik's book deserves very high praise; and that praise, let it be repeated, is likely to be most ungrudgingly given by those who know Swift best, have made him their favourite reading longest, and have most thoroughly appreciated his peculiar and unexcelled literary charm. It is not that Mr. Craik goes very deeply into literary criticism, but that he supplies in a sufficiently, but not more than sufficiently, detailed manner all the strictly biographical particulars required. It is reported that a person given to paradox once expressed his wish that all biographies of authors could be at once annihilated as being merely otiose, if not disturbing, elements in the appreciation of their works. Even this paradoxa, however, though he might draw no small arguments on his side from the handling which Swift's biography has actually experienced, would probably acknowledge that the same biography convicts him of speaking in haste. It is tempting, no doubt, to think of the field there would be for critical ingenuity in expounding *The Battle of the Books* and *The Tale of a Tub*, *Gulliver* and the *Drapier's Letters*, the *Modest Proposal* and the *Polite Conversation*, if we knew as little of Swift himself as we do of Shakspere. But nobody who speaks seriously will deny that in that case much of the books named would be hopeless enigma, and much more would be in worse case still—it would simply escape notice altogether. Therefore, the most biography-scoring of lovers of literature must welcome a Life of Swift, even though such Lives may, in the past, have given him good reason for his scorn of biography. Mr. Craik's Life is exactly what such a person may take as a good gift. It is, as an octavo of six hundred pages touching directly and indirectly on a vast number of subjects must necessarily be, not wholly free from minor inaccuracies, but they are rather *minima* than *minora*.

A reviewer, however, especially if his space be limited, is almost necessarily driven to confine his attention to but one or two points in such a book; and those points must, almost of equal necessity, be the most controverted ones. Everyone at all acquainted with the subject is certain to ask the question—"How does Mr. Craik treat the marriage?" The manner as well as the result of his treatment seem to us to be excellent proofs of his

competency to deal with the subject he has chosen. He has, according to a general habit of his, practically assumed the fact in his text and stated his reasons in a brief but sufficient Appendix. As is generally known, disbelief in the marriage of Swift and Stella is a modern form of heresy. It is not much more than half-a-century old; and it has been affected almost entirely by persons whose literary profession, so to speak, is to discover or invent some new thing in reference to distinguished writers in the past. It is unlucky for it that its first champion was so uncritical a person as Monck Mason, but it is fair to say that others have held it since who do not deserve the title of uncritical. They are, however, mostly liable, where they are known, to the other charge just hinted—the charge of a restless desire to know a great deal more and be a great deal cleverer than their predecessors. Agreeing thoroughly with Mr. Craik's conclusions, and acknowledging the excellent fashion in which (with Mr. Elwin's help, he tells us) he has marshalled his arguments, we yet do not think that he has put these arguments quite so strongly as they may be put. We do not agree that "Swift's biography would run more smoothly if it were possible to set the marriage aside," except in that sense of smoothness against which the maxim *praestat difficillior* is meant to guard the critic. Moreover, in saying that "the expressions used in his letters" would in that case be "more naturally and simply brought in accord with the facts," Mr. Craik seems to surrender an important argument which he himself elsewhere uses. On the very hypothesis of a secret and concealed marriage the expressions used in Swift's letters ought not to be capable of being naturally and simply brought into accord with that hypothesis. A man who is trying to hide is not likely naturally or simply to indicate what he is deliberately hiding. Every alleged saying in print or in conversation of Swift's, as well as all Stella's silence and all Mrs. Dingley's asserted "only laughing at it," are things which (as Mr. Craik justly points out in the latter case) are exactly what is to be expected on the hypothesis; and this same expectation deprives of weight against the marriage the expressions in Swift's own letters. In consequence, doubtless, of a wish not to buttress a doubtful case by one still more doubtful, Mr. Craik has not in his summary mentioned the famous catastrophe of the Vanessa affair, which, if truly related, of course settles the marriage debate out of hand. It is, perhaps, as unwise to prove, as to explain, *ignotum per ignotius*. The biographical value of the Vanessa story lies in its completion of the story of the marriage, making, as it does, a coherent and satisfactory (we dare say the only coherent and satisfactory) explanation of Swift's relations with these two famous women, and of his general attitude to women, to love, and, in a sense, to life. But, so far as positive evidence goes, the matter is very simple. Every single scrap of testimony, except the vague and irrelevant testimony of Dr. Lyon, supports the marriage; and the argument (it is here a matter of argument, not testimony) against it is vitiated by the fallacy running through it all—the fallacy of arguing that Swift, Stella, and Mrs. Dingley were likely to admit what ex-

*hypothesis* Swift and Stella certainly, and Mrs. Dingley probably, were pledged and resolved to conceal.

The points in Mr. Craik's book which invite comment are very numerous, but there is one on which it may not be improper to dwell as specially interesting to the present reviewer. This is the identification of the French predecessor (he can hardly be called anything more) of Swift on the subject of *The Battle of the Books*, not with Coutray, but with François de Callières. The history of the ancient and modern controversy is a very odd one, and this constantly repeated blunder (which was preceded by a wrong citation of the title of the French book itself) is only one of its odd incidents. The subject has often been treated both in France and in England; but, so far as the treatment has come under our notice, the persons who have treated it in French have been mainly ignorant of the English side of the matter, while the persons who have treated it in English have for the most part been mainly if not wholly ignorant of the main French question, which dragged on with such extraordinary vivacity from Perrault's discourse in 1787 to Marivaux' travesties thirty years later. Mr. Craik has done justice to the question of Swift's indebtedness to Callières, which is, at the most, one of remote suggestion of a few ideas. Perhaps he has not done quite so much to the oddity of Swift's position as a defender of the ancients, which is only equalled by La Fontaine's on the other side of the Channel. It is true that Swift was not quite so free from any tincture of classical learning as La Fontaine, but he was nearly as remarkable an example of a specially English and, therefore, modern variety of genius as La Fontaine was of a specially French and, therefore, equally modern variety. Everything, however, in this curious literary Fronde was as accidental as its origin, which is pretty certainly due to Boileau's wrath at the discovery that somebody had been beforehand with him in devising a new species of flattery for Louis XIV.

The thoroughness of Mr. Craik's enquiry into this comparatively trifling matter is characteristic of his book, which is, indeed, rather a difficult one for a reviewer to handle, unless he is happily ignorant of its subject. If he is not, he is almost uniformly driven to the ignominious resource of "saying ditto to Mr. Burke."

GEORGE SAINTSBURY.

*A Soldier's Life and Work in South Africa, 1872 to 1879: a Memoir of the late Col. A. W. Durnford. Edited by his brother, Lieut.-Col. E. Durnford. (Sampson Low.)*

This is an interesting but melancholy book. Col. Edward Durnford, in writing this account of his brother, passes over in a few pages his life up to his arrival at Cape Town in January 1872, and occupies himself almost entirely with his career in South Africa. The late Col. (then Capt.) Durnford landed at Port Elizabeth only a short time before the commencement of that tissue of folly and crime which, beginning with the unjustifiable attack upon Langalibalele, culminated in the

Zulu War. It is certainly remarkable that so upright and humane a man as Col. Durnford should have been called upon by duty to take part in acts of which he privately entirely disapproved; but, happily for his reputation, the very nature of the service in which he was engaged gave him opportunities for the exercise of those remarkable qualities which, perhaps, in a better cause would have been less prominent. In the Langalibalele campaign he acted as chief of the staff to the colonel in command; and his gallant conduct under extraordinary difficulties was acknowledged by all in authority. It was in this campaign that he received the injury which deprived him of the use of his left arm for the rest of his life.

The destruction of Langalibalele's tribe was soon followed by the "eating up" of the unfortunate Putini tribe, by which the Government of Natal hoped to recoup themselves the expenses of the former war. These unhappy people were driven from their homes; many of them, men, women, and boys, sold into virtual slavery; and their cattle and goods, to the value of £40,000, confiscated. It was this shocking outrage which opened the eyes of Col. Durnford to the colonial method of dealing with the natives. He espoused the cause of the innocent and injured Putini, and thereby became, as he himself said, the best hated man in the colony. Probably his rectitude and humanity were incomprehensible to the colonists, who could not understand his conduct or the motives of it. Duty, and duty alone, guided him; he knew nothing of the desire of gain, the love of popularity, or the hope of getting on in the world. He was a stranger to those complex motives, not necessarily bad ones, which influence the bulk of mankind. To show how the Putini might be trusted, Col. Durnford, when ordered to destroy the passes in the Drakensberg Mountains, asked for the services of a number of them who were then prisoners. These poor men worked splendidly, and returned, when the work was done, without a single case of misconduct or desertion.

By this wise course he proved that nothing was to be apprehended from such orderly and obedient people, and he then laboured for their restoration to freedom and to their homes. "Any less resolute spirit," says Miss Colenso in her History of the Zulu War, "would have been beaten in the contest, for 'Government' was determined not to give way an inch more than could possibly be helped."

He was thwarted and annoyed in every way, his letters even being abstracted from the post-office. He, however, succeeded at last. The whole question of the treatment of Langalibalele and the Putini was, through the Bishop of Natal, taken up by Lord Carnarvon, then Minister for the Colonies, who specially praised the forbearance and humanity of Col. Durnford, recalled Sir Benjamin Pine, the Governor, and ordered compensation to be made to the injured natives. The Government at home might order, but it rested with the Government of Natal to execute; and by one pretence and another they evaded restitution. When Sir Garnet Wolseley went out to Natal in 1875, he settled the Putini claims at £12,000, they having been robbed of

£40,000; and even now it is doubtful if they have received this smaller sum.

Col. Durnford's letters on the annexation of the Transvaal and the prospects of a Zulu War are very valuable. "He always," says the author,

"maintained that peace would be preserved in South Africa; for he understood the Zulu and other native tribes well enough to know that hostilities were not desired, and would not be entered upon, by them; and he could not conceive the possibility of England's allowing herself to be dragged into the dishonours, into which unhappily she has actually fallen, of forcing war upon neighbours who would willingly have remained at peace with her. As he repeatedly wrote concerning the tribes of Langalibalele and Putini, *justice and honesty* were alone required to keep the natives satisfied and tranquil; while he has often prophesied that a crooked and treacherous policy towards them would lead eventually to a war of races. That, even after his experience of want of good faith on the part of the Colonial Government towards the Putini people, he disbelieved in both the Kafir and the Zulu Wars until they actually took place, is due to the fact that he had still a firm faith in the honesty and good intentions of the *Home Government*, and believed that they had had their eyes sufficiently opened to the necessity of keeping a check in native matters upon their representatives in South Africa."

He was one of the three commissioners appointed by Sir Henry Bulwer to settle the disputed frontier between the Transvaal and Zululand. But their righteous award did not please the party which was bent on war; and, after the arrival of Sir Bartle Frere, Col. Durnford no longer writes with any certainty. The determination of the High Commissioner to force war on the Zulu King was shocking to Col. Durnford's sense of justice, but he never expressed any opinion as to the equity or iniquity of the war which those under whose command he served were labouring to bring about.

The chief interest of the present volume must be in the account of Isandhlwana, the death of Durnford, and the controversy which arose as to his conduct. Col. Edward Durnford says in his Preface that

"the mainspring of my action has been that the closing scene of my dear brother's life, during which he in all things upheld the honour and fame of his country, has been misrepresented. I grieve to say, wilfully and deliberately; and my endeavour has therefore been plainly to set forth the truth, and thus to vindicate the military reputation of a soldier who deserved well of his country."

That any vindication should be necessary is a reproach to our time, but it may be said that Durnford was "not for the fashion of these times." Doubtless, had he been more of a time-server or self-seeker he would have had more of this world's good things. His brother's vindication is conclusive and complete. That any Englishmen, still less English soldiers, should, to screen themselves or their friends, have distorted facts and endeavoured to throw the blame of a great disaster on a gallant soldier who died in the performance of his duty may seem incredible, but so it was. "It is somewhat remarkable," writes the author,

"that no notice has ever been taken by Sir Bartle Frere, Lord Chelmsford, or the military autho-

ties at home of the facts established by the discoveries at Isandhlwana. The points assumed from the beginning by these officers, both in public and private despatches—namely, the supposed bad generalship and disobedience of orders on the part of Col. Durnford—were still assumed by them even after the dead themselves had been permitted to bear silent witness to the truth. Not a single word of acknowledgment of the merits of those who proved to have been the true heroes of the day is to be found in any official statement; not a single word was uttered officially to remove the burthen of unjust blame which had been officially thrown upon the dead. From that day to this not a single word has been publicly spoken in Col. Durnford's honour by those in authority whose words would have carried weight."

If anyone would know what Hamlet meant by "the insolence of office," let him read the correspondence between Col. Edward Durnford and the Secretary of State for War. It is not our province, nor have we space, to enter into all the arguments resulting from the slaughter of Isandhlwana; but, painful and, in some senses, repulsive as the subject is, we cannot but commend this part of Col. Edward Durnford's book to the careful study of our readers.

We must, in conclusion, notice the wonderful influence Col. Durnford had over other men. By the natives he was almost worshipped; and nothing can be more touching than the words of Jabez, a Basuto, who was with him at Isandhlwana. Some three years ago a book called *My Chief and I*, by Atherton Wylde, was published, and was noticed in the ACADEMY; it appears now that, under one name, the experiences of several men who served under Col. Durnford were given. Col. Edward Durnford vouches for the truth of the facts contained in this book, which shows the devotion felt for their chief by those who wrote it. Another interesting trait in Col. Durnford's character was his fondness for animals—for dogs, cats, and horses; his charger, Chieftain, was all obedience to his master, but no one else could mount him.

WILLIAM WICKHAM.

*Parish Registers in England: their History and Contents. With Suggestions for Securing their Better Custody and Preservation.* Attempted by R. E. Chester Waters. (F. J. Roberts.)

THE name of Thomas Cromwell, the chief agent in the suppression of religious houses, should lose some at least of the obloquy which is often attached to it when it is remembered that to the Vicar-General is also due the introduction of parish registers into England. Registration of a loose and casual character seems occasionally to have been made in the chronicles of the lesser monasteries, but this probably bore reference only to the proprietors of the adjacent lands; and until the Reformation no general system of recording the baptisms, marriages, and burials of all classes prevailed in this country. It was a happy thought upon the part of the Reformer to charge the secular clergy with political duties which brought them into close contact with their people at certain periods—and those the most momentous—in their lives. If he borrowed the system—as Mr.

Chester Waters thinks—from the practice of recording baptisms which he had seen in the Low Countries, he largely improved upon it, and, with characteristic pertinacity, he adhered to his plan in spite of the opposition which it provoked. Instructions for keeping parish registers were certainly issued by Cromwell in 1536, and there are still extant at least two registers—viz., those of St. James Garlickhithe and St. Mary Bothaw, London—which go back to that early date. But the measure did not meet at once with general adoption, and it was not until the latter part of the year 1538 that most parishes provided themselves with the necessary books. New injunctions were issued from time to time; and Mr. Chester Waters notices that in 1555 Card. Pole required the names of the godfathers and godmothers to be added in the register of baptisms, according to the practice of Italy and Spain. This custom has been retained, he tells us, in a few parishes up to the beginning of the present century, but a rather wide experience of this class of records enables us to say that it was of very rare occurrence in Southern and Western counties. In 1597, and again in 1603, orders were given that the entries in the old register books were to be legibly transcribed into parchment books, each page being authenticated by the signature of the minister and churchwarden, and from thenceforth a copy of each year's record was to be transmitted to the bishop of the diocese for preservation by him among the episcopal records. The first part of the order was for the most part faithfully obeyed; but the latter part—which is embodied in the 70th canon—was evaded in every possible way, and with this result, "that the bishop's transcripts, which ought to have formed an invaluable department of the public records, present a lamentable picture of episcopal negligence, parochial parsimony, and official rapacity."

Negligence, indeed, has throughout marred the success of Cromwell's well-advised scheme. Not only in the troublous periods of Church and State and in remote places, but in peaceable times and important parishes there has been the grossest carelessness shown by the clergy in discharging a simple duty. Often the minister has left the matter in the hands of an ignorant clerk, or has relied upon his own memory or some imperfect data to construct a record upon the accuracy of which the rights and interests of families may, perhaps, wholly depend. Yet, imperfect and inexact as our parish registers certainly are, it is almost impossible to overrate their value and importance. They are the only title deeds which the poor possess. They are—and no one knows this better than Mr. Chester Waters—a mine of wealth not only for the genealogist and the biographer, but also for the historian and the statistician. For those who desire to dig in this mine, which is far from being exhausted, there can be no better guide than Mr. Chester Waters. His little book—whose merits are not to be measured by its price—is full of information conveyed in the clearest possible language; and we doubt not that its many readers will share in our admiration of the thoroughness with which the author, in the midst of physical sufferings, has done his

work. Especially we must commend the admirable Index and Table of Contents, and the copious extracts which serve to show the varied character of our parochial records. In one point, and in one alone, we differ from him. We hold that it would be a great error to remove the registers from the parishes to which they relate. Their place is surely in the church, where the baptisms, marriages, and burials they chronicle have occurred. There let them be preserved with that intelligent care which a perusal of Mr. Chester Waters' book cannot fail to secure them from their rightful custodians.

CHARLES J. ROBINSON.

#### TWO BOOKS ON SPANISH THEOLOGY.

*Historia de los Heterodoxos Españoles.* Por el Dr. Menéndez Pelayo. Tomo III. (Madrid: Librería Católica de San José.) *Molinos the Quietist.* By John Bigelow. (New York: Scribner.)

It was with some apprehension that we opened the third and concluding volume of Dr. Pelayo's great work. The latter part of vol. ii. had shown unmistakeable signs of fatigue, and the author had confessed that even his enthusiasm had almost broken down under the mass of tedious documents connected with the trial of Carranza; but the first pages show our author as fresh and vigorous as ever. He has written nothing more lively or more trenchant than the opening and closing chapters of the present volume.

We are now able to form a definite judgment of the whole. Considered as a literary work, it is difficult to praise it too highly. It is as indispensable to every student of the history of Spanish ecclesiastical literature and opinion as are the volumes of Ticknor and of Amador de los Ríos in secular literature. There is the same fullness of bibliographical detail in this volume as in its predecessors. The author, as before, has procured the fullest information at the best sources. For instance, in his treatment of Protestantism he has been able to avail himself not only of the unpublished reports of the Spanish bishops upon the movement in their respective dioceses, but has also had the immense advantage of seeing the proof sheets of Dr. Boehmer's forthcoming vol. ii. of the *Biblioteca Wiffeniana*. As a proof of the exhaustive character of this part of his work, we may mention that he gives the titles of all the tracts published in Spanish by the English Religious Tract Society. If there are any pages of the volume which we should wish excised, they are those in which he allows his instincts as a collector to overpower those of the literary artist. What use can there be in giving, as from pp. 315-38, long analyses of voluminous MSS. of Apologists of the last century, which even Dr. Pelayo allows to be written with "pessimo gusto," and which even his omnivorous appetite and powerful digestion failed to carry him through?

The ACADEMY is not the place for controversial theological discussion, and we shall not enter upon it here. One portion of this volume has been almost a revelation to us. Though well aware how deeply rooted

the doctrine had been in the diocese of Bayonne, we were not aware that Jansenism had spread so widely into Spain, or that the house of the Countess de Montijo in Madrid had been the refuge and "enchanted castle" of Jansenism so late as the end of the last and beginning of the present century, and that "the majority of the Inquisitors of Madrid were as Jansenist or (should we rather say) as Voltairean as the accused." This is not the only place in which our author shows that his abhorrence of Jansenism, Hispanism and regalism is well-nigh as intense as that of scepticism. It is singular that he does not perceive how much this indiscriminate violence of blame weakens his defence of his own position generally, and especially his defence of the Inquisition. After reading the catalogue of sceptical and apostate Inquisitors here, and in the account of the Cortes of Cadiz, what can be more monstrous than to find this tribunal garroting a schoolmaster of Valencia in 1826 for teaching "no other religious dogma than the existence of the Deity, and no other morality than the precepts of the Decalogue," and whose last words on the gibbet were, "I die at peace with God and with man."

But however much we may differ from the author in his religious opinions, however much we may think he fails in comprehending the influence of scientific thought, either for good or ill, on the conception of religious dogma, we cannot refuse our warmest praise to his literary impartiality, and to the interest of his biographies. Some of the latter included in this volume are as interesting as a romance. The strangest figures flit through these pages. With all his detestation of those who have turned from the faith of their fathers, and his seeming incapacity to comprehend that this can be done from any worthy motive, he yet never allows this fact to prejudice his literary judgment. He extols the literary merits of Blanco White as fully as if he had never turned Protestant. On p. 583 two translations of his famous English sonnet are given, one in Latin, the other in Spanish; and his Spanish version of Hamlet's monologue is cited as the finest translation of a passage of Shakspere into Spanish. He may, as we believe, misjudge the moral character of some contemporary Spanish reformers, but he always does justice to their literary merits.

We have noticed very few mistakes in this volume. We do not understand what the phrase (p. 100) "Cuando se reformó por orden del Rey Jorge la litúrgia inglesa" can allude to, unless it be the revision of 1662 under Charles II., especially as the Spanish editions date 1707 and 1715. No Englishman can read without a smile the panegyric of the *Travels of an Irish Gentleman in Search of a Religion*, by Thomas Moore, as "uno de los más hermosos monumentos de la literatura católica de este siglo." A few additions, but of no importance, might be made to the bibliography of Spanish Protestantism. It is more curious to read that spiritism has made more recruits in Spain than all the Protestant sects and all the philosophical rationalists put together, and that its adepts are recruited chiefly from the military and from the artillery—the most scientific corps in Spain. What a contrast between

the long list of books and periodicals devoted to this parody of science, and the statements, on p. 829, that "exegetical and Scriptural studies have only one cultivator among us," and "Oriental studies, the results of which are an apple of discord between rationalists and Catholics, have found no representation at all among us." There is no index to these huge volumes; in the name of every student of Spanish literature we appeal to the author to supply this need in the next edition of this standard work.

The nicely printed little book of Mr. Bigelow's is a mere sketch of the life of Molinos. It might have been improved had the author used vols. ii. and iii. of Dr. Pelayo's work. It is singular that neither writer has seen the original Spanish of the *Guia espiritual*. Mr. Bigelow even Italianises the name of Molinos' birth-place, Minuesa, in Aragon, and writes it Minozzi. The extracts condemned by the Bull of Innocent XI. are not all taken from Molinos, but from the writings of his followers also—according to Dr. Pelayo. The fact that Molinos found so many votaries at Naples suggests the question whether there can be any affiliation of his doctrines to those taught by Juan de Valdes there at an earlier period. Examples of the working of "el demonio molinista" in Spain as late as 1779 are given by Dr. Pelayo—vol. iii., pp. 403-8. It is symptomatic of the literature of our day that a long quotation from a novel—*John Inglesant*—is cited in a work of this kind as the last and most definite decision on an intricate question of theology.

WENTWORTH WEBSTER.

#### NEW NOVELS.

*Miss Elveste's Girls.* By the Author of "*Bye-Ways*." In 3 vols. (Tinsley Bros.)

*Women are Strange.* By F. W. Robinson. In 3 vols. (Chatto & Windus.)

*A Noble Name.* By B. H. Buxton and W. W. Fenn. In 3 vols. (White.)

*Clare Stellar.* By Mrs. J. Calbraith Lunn. In 2 vols. (Remington.)

*The Picture's Secret.* By W. H. Pollock. (Remington.)

*The House of a Merchant Prince.* By William Henry Bishop. (Boston, U.S.: Houghton, Mifflin & Co.)

*The Watchmaker's Daughter.* By Mrs. G. Linnaeus Banks. (Manchester: Abel Heywood; London: Simpkin, Marshall & Co.)

I AM not acquainted with *Bye-Ways*, but, if it is as good as *Miss Elveste's Girls*, I imagine that I can hardly know it too soon. For *Miss Elveste's Girls* is certainly the cleverest and pleasantest Scotch novel I have read for many years. The author is a keen and kindly observer; she has wit, humour, knowledge of life, and a fine insight into certain sorts of character; she writes good English and better Scotch; her talent for dialogue is nothing less than remarkable. Her story, considered as a story merely, is of

no great merit, nor, I may add, of any extraordinary pretensions to merit. It tells no more than the quiet, humdrum fortunes of excellent Miss Janet Elveste of Eastravor, and of the three girls her sisters—Ursula the good and proud, Christian the good and charming and independent, and Ulrica the good and wilful and literary; of Ursula the beauty, Christian the governess, and Ulrica the school-girl of letters. And it tells of them entirely without romance, and without much passion—in a bright, humorous, cheerful spirit of prose, with no straining after false effect, and with no thought of any poetry but the poetry of common life. But it is so full of good talk and good writing, of pleasant humour and kindly and shrewd humanity, that there is hardly a dull page in it; and if it were not for the episode of Glen Cassilis and his wife (*née* Christian Elveste) the critic would have nothing to do but praise. As it seems to me, however, that episode is a fault, and a bad one—the dead fly in the pot of ointment. The situation, to begin with, looks false; it is made to look still falser by the vagueness and want of body of Glen Cassilis, the principal actor; and in the tenuity of its development, the timidity with which it is handled, it becomes altogether impossible. It is a situation in the manner of Balzac, and it is developed in the manner of Miss Yonge; can one conceive a more unfortunate combination? Having said this, however, I have no choice but to go back to my task of praising—of noting the delicacy and force that characterise the portraits of Miss Elveste and her three girls; of admiring the freshness and charm of the sketch of Mrs. Brackenburn; of laughing and wondering over Aunt Euphemia, Katie Langbiggin and Maryanne Kirkpatrick, and the inimitable Moncrieff Urquhart, and her brother Dugald, and Mr. Mungo Mauchline, the poet, and the precious gossips in the stage, and "that wonderful trophy, the converted acrobat," and Ulrica's first novel, and all the humours and sorrows of Laighfield. It is a pleasant task, and full of cheerful memories; and I cannot easily desist from it.

In "Women are Strange," Mr. Robinson's first story, we are made free of the wonderful world behind the scenes, and for a whole volume we are enabled to keep some quaint and agreeable company. There is Mrs. Macalister, the famous comic actress; there is Kitty Westminster, a vestal attached to the service of the Sacred Lamp of Burlesque; there is Harvey Grange, the eminent young tragedian; there is Miss Galveston, not yet twenty-one, and an incomparable *tragédienne*; there are Colonel Darrel, the Indian officer, and Mrs. Cuthbert, ex-beauty, ex-virtue, ex-actress—the Galveston's father and mother; there is Alderman Archstone, the stern and choleric parent of Harvey Grange, and the husband of Kitty Westminster; and so forth, and so forth. There is also a story, and in that story there are situations; and the situations are novel and fresh, and the story is good reading. This last statement, I may add, will apply with more or less force and directness to all the novelettes in the book. Mr. Robinson invents for himself, and sets forth his inventions with skill and

success. In "Mr. Woosey's Great Trouble" the idea is grotesque; in "Bickers the Blower" and "The Head Waiter"—to my thinking, the most powerful story of all—it is grimy and savage; in "The Woman who Saved Him" it is in some sort humanitarian; in "Conscience Money," which contains a powerful situation, spoiled for lack of development and waste of opportunity, it is semi-dramatic; in "Petty Cash" and "The Man who Married a Voice" it is humorous and individual. And in almost all cases is it well presented; in almost all cases is it worth knowing and enjoying.

The two volumes of *A Noble Name* are due to the collaboration of the author of *Half-Hours of Blind Man's Holiday* with the author of *Jennie of the Prince's*. The idea is Mr. Fenn's; some of the workmanship and certain of the developments are Mrs. Buxton's. It is the romance of a blind boy; and it tells how—after years of parting, and all the misery to be endured from a cruel father, an intriguing mother, and a pert, violent, and immoral spouse—the blind hero and the amiable and talented heroine finish as man and wife the love-story they had begun together as boy and girl. Its intention is excellent; it is good in sentiment and tone; it is carefully written; many people will read it with pleasure. Some of the stories contained in Mr. Fenn's third volume are more imaginative and exciting. The best is, perhaps, "The Whisper in the Wood," which is very grim and strange indeed.

*Clare Stellar* is rather a book for school-girls than for grown men and women—for school-girls, too, who have not yet begun the practice of Ouida, and to whom the Majors of Miss Broughton are not even names. It tells the story of a parcel of children—Clare herself, and Clare's brother, Essie, and Clare's cousins, and Clare's sweetheart, Robert, a youth who, in the jungles of India, or some place of that sort, had once faced a tiger (with a baby in its jaws) and slain it with a mere revolver. Clare is an angelic little creature, with a frightful capacity for sentiment and for getting into trouble; and Clare's brother, and Clare's cousins, and Clare's sweetheart are all as much like Clare as it is possible for brothers and cousins and sweethearts to be. In the beginning Clare is in short frocks and her ninth year, or thereabouts; and in the end Clare is in long frocks, and has visited the Continent, and is married. In the space between, Mrs. Lunn has written two volumes of careful English (rather magniloquent English it is, by-the-way), with some pretty verses, a number of unexceptionable—but idyllic—scenes of nursery and school life, a certain quantity of counsel and example and reflection, and some elegant pictures of Nature in the woods and meadows. I do not know that there is any more than this to say of *Clare Stellar*, except, perhaps, that the book is unexceptionable in tone and intention and morality, and—to grown people, at least—a little insipid.

In "The Picture's Secret" and "An Episode in the Life of Mr. Latimer," Mr. W. H. Pollock breaks ground as a writer of fiction with great freshness and spirit. He has not tried to write a novel, but to make

and tell a story; and he has succeeded excellently. Alike in matter and in style, his little book is out of the common. It is gracefully and pointedly written; it contains some capital work in the matter of construction and narration; in respect of invention, it is taking, original, and new. Mr. Pollock is a true lover of ghosts, and—like Gautier, like Hoffmann, like Cazotte, like Tieck and Hogg—an intimate and admirer of the Devil. He has met that illustrious creature *en voyage*, and has suffered from his influences and agencies, his manners and customs, as acutely as the most hardened Romanticist. The consequence is that he is able to write about his famous acquaintance with such sincerity and assurance and insight as carry conviction with them. In "The Picture's Secret" the great Wanderer only appears by proxy—in the person of the heroine. She, however, is evidently an agent of his; her inspiration is completely infernal; she makes an admirable *locum tenens*; and the mysterious and sinister intrigue over which she presides—the hell-broth of crime and death and fatality for whose concoction she is responsible—is diabolical in the good sense of the word. In the "Episode," the introduction is direct; we are confronted with the Accuser of the Brethren in person. He is in pursuit of Mr. Latimer's signature and soul; and the story of his chase is really admirable. It is so moving and strange, indeed, that I incline to believe it must be true. To the world at large it will probably appear as a kind of inspired nightmare. It has all the characteristics of a desperate dream—the crashes and the sudden silences, the topsy-turvy probability, the remoteness, the vivid and terrifying unreality, the convincing impossibility, the unexpectedness, the humorous and unaffected tragicality—*que sais-je?* I have read it several times, and I cannot persuade myself to forget it. The match-pen, the shoestrings, the Involuntary Bailee, the red hansom—if it is not Hoffmann, then it's fact. There is really no more to say.

Mr. Bishop's study of life and manners and morals in New York is careful, earnest, clever, a little tedious now and then, and, on the whole, successful and commendable and attractive. It tells how Ottlie Harvey was received into the palatial abode of her uncle, Rodman Harvey, the great dry-goods man and millionaire; and how, in course of time, she persuaded Russell Bainbridge to fall in love with and marry her. That is the principal interest; but it is not very skilfully sustained. Some of the side-interests are more exciting in themselves, and are more vigorously handled by the author. The chief of these is one partly of politics and partly of marriage. Angelica, the millionaire's fair daughter, is engaged to the noodle, Sprowle, who belongs to the first family in America; but she is beloved by the tremendous Kingbolt, of Kingboltsville, the richest and most dazzling of all the gilded youth of New York; and in the end she throws Sprowle over and engages herself to Kingbolt. Then the Sprowles go to work to ruin Rodman Harvey's reputation. They get hold of some old tools of his; they work up some old charges against him; they attack him in full

Congress; and, innocent as he is, he has a paralytic stroke, and is overwhelmed. Kingbolt throws over Angelica and starts for Europe; Angelica goes off to pay a long visit; while Rodman junior, the younger son, takes "advantage of the state of things to leave his college, and start for the West on a trip chiefly connected with match games of baseball." It is all very heartless and selfish and real; and if it were not for Ottlie, who is a graceful and pleasant creature, and Bainbridge, who is a good fellow in his way, it would be as unpleasant, and not a hundredth part as powerful, as *La Cousine Bette* or *La Rabouilleuse*. The Merchant Prince himself is very well sketched; so are Bainbridge and Ottlie; so, in their several ways, are the brilliant Angelica and St. Hill the sharper, and Kingbolt the dandy, and Mrs. Harvey; so are the peculiarities of fashionable and commercial life at New York and Newport. Mr. Bishop, having aimed at plainness and completeness, has had to include in his work the record of an immense amount of what is merely vulgar and trivial. Its presence in his book is a sort of virtue—a tedious sort, no doubt. If it is justified by the facts of American society, then American society must be in a bad way indeed.

The present volume by Mrs. G. Linnaeus Banks is the eighth and last of the complete edition of her works. Besides "The Watchmaker's Daughter," to which it owes its name, it contains some eight or nine stories—"The Quilted Petticoat," "A Wife's Extravagance," "The Indian Scarf," "The Old Mill-Wheel," and so forth. Of these the worst is certainly "The Skeleton under the Skirt," which dates back to the epoch of crinoline, and might be described as "a tract minus hell fire." The best is, perhaps, "The Watchmaker's Daughter." Incident abounds; there is plenty of murder, plenty of mystery, plenty of love-making; and there are some quaint and curious studies of manners and sketches of character. Altogether, it is a good last volume.

W. E. HENLEY.

#### RECENT WORKS ON CICERO.

*M. Tulli Ciceronis pro C. Rabirio oratio ad Quirites.* With Notes, Introduction, and Appendices. By W. E. Heitland. (Cambridge University Press.) This work, and also that noticed below, both issued from the Cambridge Press, are real additions to the English literature on Cicero. The fragment of the speech "pro C. Rabirio perduellionis reo" is of no great length, nor of any special importance in itself, but it raises several questions of considerable interest and of some obscurity in history and constitutional law. Mr. Heitland therefore needed to make no apology for the small proportion which the text bears to his whole work. An Introduction of more than forty pages contains an admirable discussion of the nature of *perduellio*, of the little-known duumviral procedure, and of the various stages in the *iudicia populi*, with a critical examination of the case of Rabirius, and of the line taken by Cicero in defending him. The editor has adopted the excellent plan of printing at length the passages from the ancient authorities bearing upon the points which he is discussing; and, although he shows a thorough acquaintance with the modern, and especially the German, writers on the subject, he bases his

conclusions upon an independent study of the texts. If no altogether new light has been thrown upon the numerous problems of the case, at least what is to be had has been very skilfully focussed; and, in some instances, it has been plainly shown how much obscurity attaches to what current text-books treat as clearly evident. The critical discussion of the text is not quite in accordance with the general scale of the book, the question of MS. authority being wholly ignored; the explanatory notes are, as a rule, thoroughly adequate. The statement that "the use of *vester* = *tunc*" is not found till long after the time of Cicero" ought not to have been allowed to stand without some reference to Mr. Munro's vigorous attack upon this rule as applied to Catullus. The charge under which Sex. Titius was condemned called for a few words of discussion, if only because of the conflict of authorities on the point. Forms like *propinquos* (nom.) and *caussa* raise the question as to the standard of orthography to be adopted for Cicero, as to which the editor's judgment might have been expressed with advantage; but *intelligis* (doubtless merely an oversight) is the only form employed, for which a fair case could not be made out. An Appendix in ten sections discusses, with the same clearness and sobriety of method as is shown in the Introduction, other points of interest incidentally arising; and it is not Mr. Heitland's fault if the scope of the *leges Porciae*, or the danger threatening the life of Cluentius, still remains obscure. The printing of the book is singularly beautiful, as well as accurate, but it is to be regretted that Mr. Heitland still retains his hostility to the full stop as a mark of abbreviation. Forms like "Schol Bob" are a little ludicrous, and may often be misleading to the younger student.

*M. Tullius Ciceronis pro P. Cornelio Sulla Oratio ad Judices.* Edited by J. S. Reid. (Cambridge: University Press.) It is with mixed feelings that one receives a new school-book bearing on its title-page the name of Mr. J. S. Reid. There are not too many scholars whose work enables us to talk boldly with the Germans in the gate; and, when an editor has shown us that he does not, and need not, fear to cross swords with Madvig, Halm, and Mommsen, it must be with something of a sigh that we find him giving us another speech of Cicero's, and postponing the eagerly anticipated "De Finibus" and expanded "Academias." But then, again, *salus populi suprema lex*; and, if the *populus* of school-boys and poll-men must read the "Pro Sulla," it is unquestionably greatly to their *salus* that they should read it with such a guide. The economical calculus constrains us to confess that the greatest welfare of the greatest number is subserved by a temporary renunciation of the higher work, which must be at least as great a sacrifice of Mr. Reid's own wishes as it is of the hopes of his fellow-workers. Certainly Mr. Reid's method of annotation is such as to go some way towards reconciling us to the subjects which he occasionally chooses for it. There is plenty of help for the *tiro*; but there are few indeed among advanced Ciceronian scholars who will not feel that there is many a crumb for them, too, scattered here and there in his instructive notes. The confidence with which Cicero's usage is laid down, even upon comparatively trifling points, is warranted by the store of apt references always ready to bear out the rule; and it is very rarely that I am tempted to contest it. A few dicta among so many seem open to question. In § 18, the passage quoted does not suffice to show that Cicero could have said "in sedibus meis" for "at my home." In § 15, the *amplissimi ordines* may well be taken to have a more general reference than Mr. Reid ascribes to it (*cf. de Imp. Pomp.*,

§ 17). In § 9, "political circumstance" is, perhaps, not the happiest rendering for *in re publica causa*. The rule laid down as to the use of *-ne* in § 35 calls, I think, for some limiting qualifications, without which it would be misleading for Latin prose. Mr. Reid's attack on Mr. Roby's "jussive subjunctive" in past tenses does not carry conviction, and his own explanation of the construction will puzzle some from the unlucky misprint of *caperet* for *saperet*. The critical treatment of the text is very careful, and there are two or three happy emendations, which will not seem over-bold to those who know what astounding blunders may be found even in good Ciceronian MSS., though, at first, *laqueo* for *Lentulo* looks rather startling. But the suggestions on § 15 and § 16 are hardly certain enough to warrant a place in the text. Is Mr. Reid satisfied that the use of *auctor* in two quite different senses within a line and a-half in § 34 is sound? The orthography is as scientific as it invariably is in the editor's texts, always supposing that Cicero's own practice, and not the established usage of Quintilian's time, is to be our guide. An Introduction of five-and-twenty pages gives a very clear statement of the circumstances of the case; and, on the whole, it is impossible to desire a book more completely *τερπάγωνος, ζητεύοντος τερπυέρος*.

*M. Tullius Cicero: a Chapter introductory to the Study of his Life and Works.* By J. H. Muirhead. (Glasgow: MacLehose.) Mr. Muirhead's little volume gives a lively sketch of the life of Cicero from the point of view which Mommsen has made fashionable. The orator appears as a weak and wavering man who had committed himself to the current of events, which Caesar was able to direct and mould, but of which he himself little suspected the pace or the direction. The orator's various writings are just mentioned in their chronological place, but there is no hint given as to the manner in which they are to be regarded; and it is somewhat misleading to find on the title-page "a Chapter introductory to the Study of his Life and Works." An Appendix discusses the legal aspect of the execution of the Catilinarian conspirators, but by a curious oversight the *senatus consultum ultimum* is not mentioned either here or in the body of the book.

A. S. WILKINS.

#### NOTES AND NEWS.

We hope that any of our readers who has influence with the Treasury will use it to secure for the nation the Ashburnham Collection of MSS. The beauty of many of the illuminated MSS., and the worth of the early French and English ones, to say nothing of the estimable set of Dantes, Abbey Registers, and State Papers, is such that nothing can excuse the Government if they fail to secure the bargain that Lord Ashburnham has offered them.

MR. BROWNING'S new volume, *Joco-Seria*, will, we think, be acknowledged by his admirers, his critics, and the public as his best production since "The Ring and the Book." Besides its interest metrically—as containing two new departures on the part of the poet, one piece being in hexameters and pentameters, and three pieces being sonnets on humorous Rabbinical subjects—the volume is well varied in subject. "Ixion" is full of passion and power; "Cristina and Monaldeschi" of subtle analysis of woman's character; "Solomon and Balchis" of humour; while "Donald," the stag-poem, has a rare touch of pathos, and rouses indignation against an act of brutality mis-called "sport." "Pambo" is "for thoughts," and the longer poems fully sustain Mr. Browning's reputation.

WE hear that the author of *Vice Versa*, whose pseudonym of "F. Anstey" must be respected so long as he chooses to preserve it, has written a regular novel, which will first appear in the *Cornhill*, beginning with the July number.

PROF. E. DOWDEN has kindly undertaken, at Mr. Furnivall's request, to write the Forewords to the facsimile of "The Passionate Pilgrim" in Mr. Griggs's series of *Shakspeare Quarto Facsimiles*.

MR. KARL BLIND has written "Personal Recollections about Louis Blanc," ranging over the time from 1849 down to the death of the eminent French statesman and historian, which will appear in a forthcoming number of one of the magazines.

WE understand that a second edition of Mr. Lang's *Helen of Troy* has been called for, and will be published almost immediately.

THE Council of the Camden Society has accepted the offer of Mr. Oscar Browning to edit a political memorandum of the Duke of Leeds on the negotiations for Ministerial changes carried on in 1792 and 1793. The council hopes that, by publishing a document relating to a period comparatively recent, a new class of subscribers may be attracted, of which the society is much in need. A volume of the Miscellany is now in the press, and will be sent out to the subscribers in the course of a few weeks.

MR. LESLIE STEPHEN has already gone so far as to issue some specimen pages of his forthcoming *Dictionary of National Biography*. They contain his own article on "Addison," which he may be well content to let stand as a model to his contributors. It is impossible that it should be otherwise than strongly reminiscent of Macaulay's famous essay—perhaps the one most read after those on Clive and Hastings. But it is a really marvellous specimen of condensation, and bristles with facts and references without being made repulsive by them. At the end of each article we are glad to see a brief bibliography.

THE Clarendon Press will shortly publish, in quarto form, under the editorship of the Rev. F. E. Warren, *The Leofric Missal*, one of the chief liturgical and palaeographical treasures of the Bodleian Library. This volume was once the property of Leofric, the last Bishop of Crediton and first Bishop of Exeter, and was in use in the latter cathedral before the Conquest. It is one of a very few extant MS. Sacramentaries of the Anglo-Saxon Church, none of which have been hitherto published; but it has been long known to, and frequently quoted from by, Liturgical writers. A complete tenth-century Kalendar is prefixed to the volume; and there are various entries of historical interest scattered up and down its pages, including manumissions of slaves, letters of distinguished personages, a list of relics at Exeter Cathedral, statements with reference to the early history of the Abbey of Exeter and the sees of Devonshire and Cornwall.

MESSRS. W. SWAN SONNENSCHEIN AND CO. will issue immediately, in three volumes, an English translation of the Dutch novel *De Geschiedenis van Helena*, by Miss A. S. C. Wallis. This book has been very widely read in Holland; and of it Dr. Jan ten Brink says:

"The author has thoroughly sifted her historical materials, and presents us with an excellent historical sketch. But her favourite study is the moral and intellectual life of her characters. She draws Margaret of Parma, Orange, Alva, Toulouse, Brederode, and some of the younger nobles with extreme delicacy and precision; but she puts forth all her strength in painting the children of her fancy, and, withal, she pours out the store of her mind in a wealth of original and admirable reflections. People complain of a want of ideas in the

Dutch novel. We find here a stock on which an ordinary novelist might base half-a-dozen of his stories."

Miss Wallis is, we understand, scarcely twenty years old. The translation is by Miss E. I. Irving.

THE first edition of Mr. J. Allanson Picton's *Oliver Cromwell* has already been exhausted, and a second edition of the work will be ready next week.

MESSRS. HURST AND BLACKETT will shortly publish two new three-volume novels—*Wood-roffe*, by Mrs. Randolph; and *What Hast Thou Done?* by Mr. J. Fitzgerald Molloy.

MR. A. H. MILLAR, who is already known for several studies in Scotch history, will publish shortly, by subscription, a *History of Rob Roy*, based mainly upon original documents and other private information. Some account will be given of the clan Gregor, and the part played by Rob Roy himself in the rebellion of 1715 will be dwelt upon at length. The work will be illustrated by Mr. D. Small, and will also have a facsimile reproduction of a plan of the Battle of Glenshiel, in the possession of the Duke of Marlborough.

AT the English Dialect Society's annual meeting held in Manchester last week, it was announced that the publications for the present year would probably consist of the third and concluding part of the *Dictionary of English Plant-Names*, by Mr. James Britten and Mr. Robert Holland; a *Glossary of Words in use in Almondbury and Huddersfield*, by the late Rev. E. A. Easter, completed and edited by the Rev. Thomas Lees of Wreay, Carlisle; an essay on four English provincial words—clem, lake, nesh, and oss—showing their range, definitions, and etymology, by Mr. Thomas Hallam; and *English Dialects in the Eighteenth Century as shown in N. Bailey's Dictionary*, by Mr. W. E. A. Axon—the last is announced in the Annual Report for the first time. Among other fresh additions to the society's list are a *Glossary of Public School Words*, by Mr. A. Percy Allsopp; and a reprint of Grose's *Provincial Dictionary*, with additions from the MSS. of S. Pegge, Sir Frederick Madden, and Dr. Curry which will treble the size of the work—it will be edited by Prof. Skeat. The treasurer's accounts showed an income for 1882 (including the balance of £172 from the preceding year) of £430, and an expenditure of £248, carrying over £182 to the present year.

AT the session of the Council of University College, London, on Saturday last, it was resolved to make further provision for the requirements of selected candidates for the Civil Service of India, by appointing lecturers on the vernacular languages. It was also resolved that provision be made for the teaching of Indian law, either by the duty being undertaken by the Professor of Jurisprudence, or by the appointment of an independent lecturer. At the same meeting Prof. Pollock's resignation of the Chair of Jurisprudence, on his appointment to the Corpus Chair of Jurisprudence at Oxford, was accepted; and Mr. E. A. Schäfer was appointed Professor of Physiology, in succession to Dr. Burdon Sanderson, who also has become a Professor at Oxford.

MESSRS. W. SWAN SONNENSCHEIN AND CO. announce for immediate issue two new educational books—*Othello*, which is the play set for the next Woolwich and Sandhurst examinations, edited by Mr. Roscoe Mongan; and a *History of the Reign of George III.*

THE committee of the Liverpool Free Public Museum, of which Sir J. A. Picton is the chairman, have formed the praiseworthy resolution to hold a loan exhibition of objects illustrating the history of navigation. Representations of

ancient and mediaeval ships, whether on coins or in contemporary pictures and prints; old maps and charts, painted on parchment or printed during the sixteenth and seventeenth centuries; primitive compasses and other instruments connected with navigation, will all be included. It is proposed to hold the exhibition in the lower rooms of the Walker Art Gallery in the month of May.

LAST Saturday the *Edinburgh Daily Review* (whose name bears an awkward similarity to the *Edinburgh Review*) reduced its price from one penny to one halfpenny. Why should not our London papers do the same?

A BRASS tablet has been placed on one of the pillars of St. Giles' Cathedral, Edinburgh, to the memory of the clergyman at whose head Jenny Geddes threw the historic stool. It bears the following inscription, written by the late Dean Stanley:

To  
JAMES HANNAY, D.D.,  
Dean of the Cathedral,  
1634-1639.

He was the first and the last who read  
the Service Book in this Church.  
This memorial is erected  
in happier times by his descendant.

THE annual dinner of University College School "old boys" will take place on Tuesday next, at 7 p.m., at the St. James's Hall Restaurant. On the list of vice-presidents are the names (among many others) of Mr. Ingram Bywater, Mr. R. D'Oyley Carte, Principal Greenwood, Mr. R. H. Hutton, Sir Frederick Leighton, Mr. John Morley, Mr. George Scharf, and Mr. Hamo Thornycroft.

THE well-known publisher of Milan, Ulrich Hoepli, announces an important work on the history of Pavia, by Sig. Carlo Magenta, Professor of Modern History in the University of Pavia. It will be issued in two large folio volumes (of which the second will consist of documents only), with seventeen plates. The price is 120 lire (£4 16s.). The title of the work is *I Visconti e gli Sforza nel Castello di Pavia*.

THE *Revue critique* for February 5 has a very favourable review of the several Gujarathi works of Mr. Behramji Malabari, the translator of Prof. Max Müller's "Hibbert Lectures." It is written by M. Jules Darmesteter. It appears that Mr. Malabari has written several Gujarathi poems in imitation of Mr. Tennyson, concerning which an enthusiastic critic in the *Bombay Chronicle* says that they are "obvious improvements of the original."

AT a banquet given by the municipality of Rome, in the Baths of Caracalla, to celebrate the opening of the Exhibition of Fine Arts, the following was the menu:

V · KAL · FEBR ·  
COENA · HAEC · ERIT  
GUSTATIO  
LAGANA  
PISCIMUM · PATINA  
LUMBI · BUBULI · ET · VITULINI  
ALTILIA · ASSA · CUM · ACETARIUM  
PULMENTUM · BRITANNICUM  
CASEUS · ET · MAIA  
POTIO · EX · FABA · ARABICA  
VINA · CONDITA ·

It may be as well to add that "lagana" stands for maccaroni, and "pulmentum britannicum" for the dish known in Roman restaurants as *zuppa inglese*.

MR. JOHN MILLARD, the elocution master at the City of London School, has recently published a *Grammar of Elocution*, which calls for some attention as supplying by far the most systematic course of instruction in the art of speaking that has come under our notice for

a long time. It is written in a clear and appropriate style, and every practical point that we should judge to require notice is fully treated. The book concludes with a large number of poetical extracts, classified according to their dominant characteristic, derived in most cases from Shakspeare, Milton, and Byron. Great care has evidently been taken in their selection, and the author may be complimented on their arrangement. The book is published by Messrs. Longmans.

#### AMERICAN JOTTINGS.

MESSRS. HARPER announce that they will shortly issue an edition of Poe's "Raven," illustrated by the late Gustave Doré. These illustrations were almost the last work upon which Doré was engaged. The blocks will be engraved in America.

THE inhabitants of Cambridge, Massachusetts, have raised among themselves a subscription of 250,000 dollars (£50,000), to be devoted to building a set of dormitories for Harvard College, the rent of each room not to exceed 50 dollars (£10) a-year.

OUR statement about the issue of Messrs. Blackie's *Imperial Dictionary* in America, though true, did not tell the whole truth. It is to be published there in March by the Century Company, the difficulty about American copyright in some works used in its compilation having been settled by arrangement with the owners of those copyrights. Incidentally, this arrangement will be effectual to protect the authorised edition from piracy. But the Century Company has further determined to have a new dictionary of its own, based, indeed, upon the *Imperial*, but so far new as to deserve a new title, which will be the *Century Dictionary*. It is to be edited by Prof. Whitney, of Yale, with a staff of assistants; and the work of revision and of adaptation to special American needs must necessarily take several years.

Haydn's *Dictionary of Dates* is also to have the distinction of an American reprint, "with as few alterations as possible."

Or the two American volumes of "Selections from Browning" which we have already announced, that published by Messrs. Holt is already out. It is edited by Mr. E. T. Mason; and as an Introduction is printed the essay on Mr. Browning in Mr. E. C. Stedman's *Victorian Poets*. The other volume, to be issued by Messrs. Dodd, Mead and Co., will not be ready till next month.

MESSRS. PUTNAM announce a little book which, *mutatis mutandis*, would probably meet with a demand in this country too. It is entitled *Authors and Publishers: a Manual of Suggestions for Beginners in Literature*. It will give instructions for preparing copy for press and for proof-reading; explanations of the details of printing and book-manufacture; information concerning municipal and foreign copyright; and a description of publishers' methods.

In Montreal has appeared a Study of Tennyson's "Princess," explaining the allusions and meaning of the poem, by Mr. S. E. Dawson.

The New York *Critic* for February 3 prints an essay by Mr. Walt Whitman, entitled "The Bible as Poetry." The number for the following week, we may add, contains very severe review of Prof. Nichol's *American Literature*, which Prof. Nichol probably expected.

#### FRENCH JOTTINGS.

CURRENT political events in France have called for a sixth edition of the comte de Paris' work on Trades Unions—*Les Associations*

*ouvrières en Angleterre*—which originally appeared in 1869. It is issued at the low price of 2 frs. 50 c. (2s.).

A STATUE of Budaeus, in white marble, has been placed in the courtyard of the Collège de France. The sculptor was M. Bourgeois. Budaeus was the first “maître de la librairie,” or keeper of the Bibliothèque royale; and it was chiefly on his suggestion that François I. founded what is now the Collège de France, originally called the “Collège trilinguae”—Hebrew, Greek, and Latin.

AT the nomination of the Académie des Inscriptions, M. Edmond le Blant has been appointed directeur of the Ecole française de Rome, in succession to M. Geffroy, whose six years' term has expired.

M. BARBEY D'AUREVILLY has in preparation a new novel, to be called *Ce qui ne meurt pas*.

M. PH. BURTY will shortly publish, with the Librairie des Bibliophiles, a little monograph on Froment-Meurice, a Paris goldsmith of the early part of the present century, whom his literary friends used to delight in calling “Aurifaber” and “Benvenuto.” Several unpublished letters will be given from Eugène Sue and Balzac.

AT the recent sale in Paris of the second portion of the collection of old newspapers belonging to M. Pochet-Deroche, the following were some of the prices obtained:—*L'Ami du Peuple*, from September 12, 1789, to September 21, 1792, and the *Journal de la République française et Publiciste de la République française*, from September 25, 1792, to July 14, 1793, both edited by Marat, 205 frs.; *Journal des Jacobins*, from June 1, 1791, to Frimaire 24, II., 112 frs.; *Le Père Duchesne*, by Hébert, 1790-91, 120 frs.; *Paris pendant l'Année 1795*, by Peltier (London), 200 frs.

A FRENCH lady who belongs to the class of bibliophiles, Mme. A.-M. Blanchecotte, has just published (Paris: Bécus et Pyot) a little sketch of Oliver Goldsmith, which is said to be as gracefully written as it is prettily got up.

THE third and concluding volume has been published of M. Borély's *History of Havre*. It contains documents throwing light upon the position of the Protestants after the revocation of the Edict of Nantes.

#### ACKNOWLEDGMENTS.

WE have on our table:—*The Evolution of Christianity* (Williams and Norgate); *Attempts at Truth*, by St. George Stock (Trübner); *Light, the Dominant Force of the Universe*; showing, by Means of Experiments, what Light is, what Electricity is, and what Life is, also how to reconcile Religion and Science, by Major W. Sidgwick (Sampson Low); *An Essay on the Philosophy of Self-Consciousness*, containing an Analysis of Reason and the Rationale of Love, by P. F. Fitzgerald (Printed for the Author by Trübner); *A Study of Origins*; or, the Problems of Knowledge, of Being, and of Duty, by E. de Pressensé, translated by Annie Harwood Holmden (Hodder and Stoughton); *A Few Words on Evolution and Creation*: a Thesis maintaining that the World was not made of Matter by the Development of one Potency, but by that of Innumerable Specific Powers, by Henry S. Boase (John Leng); *On Mr. Spencer's Unification of Knowledge*, by Malcolm Guthrie (Trübner); *The Irish Question*, by David Bennett King (W. H. Allen); *Communal and Commercial Economy*, together with an Examination of the Correlated Theorems of the Pseudo-Science of Wealth as taught by Ricardo and Mill, by John Carruthers (Stanford); *Political Economy Examined and Explained*, containing an Explication of that which

the Public understand by the Words Wealth, Value, and Capital, by Arthur M. Smith (Williams and Norgate); *Report of the Controller of the Currency* (Washington: Government Printing Office); &c., &c.

WE have also received the following New Editions:—*The Institutes of Justinian*, with English Introduction, Translation, and Notes, by Thomas Collett Sandars, Seventh Edition, revised and corrected (Longmans); *Popular Astronomy*, by Simon Newcomb, Second Edition, revised, with 116 Engravings, and five Maps of the Stars (Macmillan); *Hydraulic Manual*, consisting of Working Tables and Explanatory Text, intended as a Guide in Hydraulic Calculations and Field Operations, by Louis D'A. Jackson, Fourth Edition, rewritten and enlarged (Crosby Lockwood); *Sunshine and Shadows*; or, Sketches of Thought, Philosophic and Religious, by William Benton Clulow, a New Edition, revised and enlarged, with Appendix and Portrait (Fisher Unwin); *A History of England and Wales*, from the Roman to the Norman Conquest, with Notes and Tables from Original Authorities, three coloured Maps and Index, by T. Morgan Owen, Second Edition, revised and enlarged (George Philip); *Every Man's Own Lawyer*: a Handy Book of the Principles of Law and Equity, comprising the Rights and Wrongs of Individuals, by a Barrister, Twentieth Edition, with Notes and References (Crosby Lockwood); *Double Entry*; or, the Principle of Perfect Book-keeping, by Ernest Holah (Effingham Wilson); *How to Prolong Life*: being a Practical Treatise on the Science of Longevity, by W. O. Dawson (Simpkin, Marshall and Co.); &c., &c.

#### ORIGINAL VERSE.

##### FIRE-WORSHIPPERS IN BORODALE.

If once the iron serpent hiss and crawl  
Trailing its load from caverned Honister,  
We never more shall see the falcon whirr  
Forth from his crag, or hear the raven call;  
Light flames afresh on horned Cath-Belus wall!  
And set the Fire-God worshippers astir!  
Men raise again their mammon temples here,  
The Fire-wheel votaries are not banished all.  
From roaring mill and forge they come, they come,  
To this old pagan shrine by Derwent's shore,  
But they are sad, for they have seen the Christ:  
And having drunk, and having sacrificed,  
They cry, “Great Baal, hear us, and restore  
The wheelless quiet of our Fathers' home.”

H. D. RAWNSLEY.

#### OBITUARY.

GERMANY has lately lost a man who will be remembered as one of the great journalists of the nineteenth century. Ernst Dohm was a writer for the Berlin press many years before 1849; but the work of his life began when he undertook in that year to edit the new venture, *Kladderadatsch*, and this task he performed until a short time before his death. From its first number, and for long afterwards, *Kladderadatsch* was a real power in Germany, and invariably threw its weight on the Liberal side. Regarded as an artistic production, it has never been able to rank with *Punch*, the *Charivari*, and many other periodicals. The earlier illustrations—rude wood-cuts—were quite unworthy of the text, which was at once incisive and polished. Dohm was one of the few Germans who have possessed a regard for style, and during its earlier days every page of the paper he edited bore traces of a vigorous editorial hand. Fortunately for *Kladderadatsch*, he also had a remarkable faculty for writing light and sparkling verse. Some of these pieces, published a quarter-of-a-century ago, can be read even now with pleasure.

#### MAGAZINES AND REVIEWS.

THERE is a very good article in the *Antiquary* on Colchester Castle by a writer who withdraws his name. Colchester is unhappily famous from the fact that certain wild dreamers have persuaded themselves that the grand Norman keep there is not a Norman work at all, but a relic of Roman art. This is simply nonsense, of the same sort as it is to think that Bacon wrote Shakespeare, but we believe that the heresy has some followers of repute; it is, therefore, pleasant to find a writer, armed at all points, who treats the notion with the contempt it deserves. His knowledge of Colchester history is such that almost without mention he disposes of this silly dream. Mr. L. Jewitt contributes a useful article on the mace as a fighting instrument and as a badge of authority. It would have been interesting to have had a catalogue of all the early official maces known; some of them are highly curious as works of art. Mr. W. M. Wood has written an interesting paper on the parish register of St. Andrew, Hertford, and Mr. Barclay V. Head one on Greek coins. By far the most entertaining paper, however, is that by Mrs. Damant on “The Superstitions of Ulster.” The belief in fairies seems more vigorous there than anywhere else among English-speaking folk. One would like to know whether this is really Scotch or Irish. Thorn-trees are sacred to them. Is this because they were formerly planted on barrows?

THE linguistic essays in the *American Antiquarian* for January comprise a paper by Horatio Hale, “Indian Migrations, as evidenced by Language,” dealing chiefly with the Huron-Iroquois family; a specimen of the Chumeto language, a dialect of the Mutsun family of California, by A. S. Gatschet; besides numerous minor notes and reviews. Ethnology is represented by an interesting account of some of the native races of Colombia, by E. G. Barneby, which shows how advanced was the civilisation that the Spaniards wantonly destroyed. In archaeology W. H. A. Read describes the ancient Aztec town, Pecos, in New Mexico; and O. H. Marshall decides that Mount Joliet, near Chicago, is not an artificial, but a geological, formation. But the most elaborate paper is by the editor, in which he connects the village architecture of America with that of the mount-builders. A reprint of Mr. Fleay's essay on the interpretation of the early mythologies of Greece and India as personifications of natural phenomena opens the number.

IN the January numbers of the *Revista Contemporánea* Suarez Capalleja continues his studies on Longfellow, and Becerro de Bengoa his on the progress of electricity; while Ruiz Gomez concludes his careful statistical essay on the economic condition of France. A long-interrupted historical notice of Bishop Juan de Palafox and his work in Mexico, by J. Zaragoza, is resumed. The present chapter deals with the Inquisition in Mexico, and shows how persevering its officials were in claiming of the heirs the confiscated property and debts due to their prisoners long after both debtor and creditor were dead. A paper on Romanticism and Classicalism in Art by Sanchez Pesquera looks to the union of both for the perfection of the future; but perhaps the most important literary article is by Vicente Tinajero on the “Moalikas,” in which he treats, first of the dialects, then of the life and exploits, of Imroulakas, the first of the seven. “El Correo y la Pintura,” by the pseudonymous Dr. Thebussem, will be welcome to all collectors of Spanish stamps and postal medals.

THE *Nuova Antologia* of February 1 has a sprightly article by Sig. V. Giachi on “The Private Life of Cicero.” The writer has succeeded in portraying vividly the accompaniments of Roman life in Cicero's time, and pre-

serves in his pleasant pictorial sketch the Italian atmosphere which laborious scholarship generally omits. Vice-Admiral Finocchi contributes a valuable study on the "Battle of the Zonchio" in 1499, when the Venetians showed for the first time in their history a deplorable want of seamanship in their war against the Turks.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BOUVIER, A. *Les Pauvres.* Paris: Rouff. 3 fr.  
CARDUCCI, G. *Confessioni e Battaglie.* Serie 2. Rome: Sommaruga. 4 L.  
DEHIO, G. *Die Genesis der christlichen Basilika.* München: Franz. 1 M. 20 Pf.  
DEVENTER, L. van. *La Hollande et la Baie de Lagoa (Côte sud-est de l'Afrique).* The Hague: Nijhoff. 18. 6d.  
GRÉVILLE, H. *Le Vœu de Nadia.* Paris: Plon. 3 fr. 50 c.  
HUMBERT, C. *Deutschlands Urteile über Molire.* Oppeln: Franck. 6 M. 50 Pf.  
KOEERTING, H. *Ueb. 2 religiöse Paraphrasen P. Corneille's: L'Imitation de Jésus-Christ u. die Louanges der Heilige Vierge.* Ein Beitrag zur Corneille-Forschung. Oppeln: Franck. 2 M.  
MANTEGAZZA, P. *Un Viaggio in Lapponia.* Milan: Ottino. 5 L.  
MONTÉPIN, X. de. *Simone et Marie.* Paris: Dentu. 6 fr.

##### HISTORY.

- HUESING, A. *Der Kampf um die katholische Religion im Bisth. Münster nach Vertreibung der Wiedertäufer.* 1535-85. Münster: Regensberg. 4 M.  
INVENTAIRE sommaire des Archives communales de la Ville de Strasbourg antérieures à 1790. Réd. par J. Brucker. Série AA. Actes constitutifs et politiques de la Commune. T. 3, 4. Strasbourg: Trübner. 14 M.  
PROWE, L. *Nicolaus Copernicus.* 1 Bd. Das Leben. Berlin: Weidmann. 24 M.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- ARCHEPOHL, L. *Das niederrheinisch-westfälische Stein-kohlengebirge.* 8. Lfg. Essen: Silbermann. 10 M.  
BEOBACHTUNGEN, meteorologische u. magnetische, der K. Sternwarte bei München. Jahrg. 1882. München: Franz. 1 M.  
BEYDA, H. F. Th. *Mathematische Beschäftigungen aus früheren Jahren.* 1. u. 2. Hft. Stuttgart: Metzler. 2 M. 50 Pf.  
DEWITZ, H. *Beschreibungen v. Jugendstädten exotischer Lepidopteren.* Leipzig: Engelmann. 2 M. 50 Pf.  
GUYOT, Yves. *La Morale.* Paris: Doin. 3 fr. 50 c.  
LANESSAN, J.-L. de. *Le Transformisme: Evolution de la Matière et des Etres vivants.* Paris: Doin. 4 fr.  
LUERSEN, H. *Die Pflanzen der Pharmacopea germanica, botanisch erläutert.* 1. Lfg. Leipzig: Haessel. 1 M.  
ZANTONELLI, G. *Astronomia.* Naples: Detken. 8 L.

##### PHILOLOGY.

- ANTICHE RIME VOLGARI secondo la Lezione del Codice vaticano 3793, pubblicate per cura di A. d' Ancona e D. Compagni. Vol. 2. Bologna: Romagnoli. 9 L.  
ARBOIS DE JUBAINVILLE, H. d'. *Introduction à l'Etude de la Littérature critique.* Paris: Thorin. 8 fr.  
GRIMM, J., u. W. GRIMM. *Deutsches Wörterbuch.* 7. Bd. 3. Lfg. Narrenwesen—Neigen. Bearb. v. M. Lexer. Leipzig: Hirzel. 2 M.  
HAUTP, P. *Die akkadiische Sprache.* Vortrag. Mit einer Anh. v. O. Donner über die Verwandtschaft d. Sumerisch-Akkadiischen m. den ural-altsächsischen Sprachen. Berlin: Weidmann. 5 M.  
KRAMM, F. *Ueb. Konrads v. Heinrichs Sprache (Laut- u. Formenlehre) u. Verskunst.* Strassburg: Trübner. 1 M. 80 Pf.  
MENANT, J. *Emprunts de Cachets assyro-chaldéens relevés au Musée britannique sur des Contrats d'Intérêt privé.* Paris: Maisonneuve. 3 fr. 50 c.  
NAVILLE, E. *Inscription historique du Pindjem III, grand prêtre d'Ammon à Thèbes; traduite et commentée.* Paris: Maisonneuve. 8 fr.  
SCHWARZ, A. *Die Königsrede in Sophokles' Oedipus Rex (v. 216-75).* Paderborn: Schöningh. 90 Pf.

#### CORRESPONDENCE.

##### dialect in English place-names.

98 Roebuck Road, Sheffield: Feb. 8, 1883.

I shall be glad if you will allow me to call attention to what appears to be an overlooked source of evidence respecting the territorial limits of English dialects prior to the Norman Conquest.

One of the differences between the "Anglo-Saxon" dialects of the South and the dialect of Northumbria was that the Northern dialect omitted the final *n*, which in "classical Anglo-Saxon" was the characteristic of the oblique cases of the weak declension. I am not aware

that it has been hitherto remarked that copious vestiges of this dialectal distinction are to be found in our local nomenclature.

The inflectional (or rather thematic) syllable *-an* occurs very frequently in the first component of Anglo-Saxon local names, sometimes marking the genitive case of a proper noun, as in *Puttan-ig*, *Examnūða*, and sometimes the dative case of an adjective, as in *at Niwanthāne*, *at Heánbyrig*. (It should be understood that the dative case is the source from which the modern forms of English local names are most frequently derived, and that in local names the adjective commonly assumes the weak or "definite" inflection.) As is natural, this inflectional syllable has in the modern forms of names often fallen away. It will be found, however, that every county south of Yorkshire abounds in names which, even as now pronounced, contain clear traces of this shibboleth of Southern dialect; while, if we take the earlier documentary forms instead of those occurring in our present maps, the number of such instances will be largely increased. An example or two may be given from each of the counties conterminous with Yorkshire. Lincolnshire has *Friskney* and *Tetney*, the latter being only six miles from the estuary of the Humber. Notts has *Hucknall* and *Cuckney*. *Abney* in Derbyshire is only ten miles, and *Handley* (*Domesday Henlei*—i.e., *at Heánleidge*) is only six miles, distant from the Yorkshire boundary. As if to emphasise the difference of dialect, the nearest Yorkshire village to *Handley* bears the same name under the form of *Heeley*. In Cheshire there are *Tattenhall* and *Swettenham*. As soon as we enter Yorkshire a remarkable change presents itself. Having examined very minutely, and with all documentary aids, the local nomenclature of South Yorkshire, I have only been able to discover a single name which has any appearance of containing the inflectional *-an*. This is *Unshiven* (or *Unsiven*) Bridge, near the village of *Hunshelf*, which is apparently a corruption of *Hunes-scylfan*. In this case we might obviate the difficulty by reading *Hunes-scylfena* in the plural. In other Yorkshire districts, however, I have noticed two undoubted exceptions to the general rule. One of these is *Skirpenbeck*, near York; and the other is the *Caldeneche* of *Domesday*, which seems to have been near *Thirsk*. The latter name is somewhat enigmatical in meaning; but it may be compared with *Cold Ash* (Berks), *Cold Ashton* (Glouc.), *Cold Ashby* (Norts), and *Cold Aston* (Derbyshire). It is not surprising that a few instances of the inflectional *-an* should appear in the place-names of Yorkshire, since it is found now and then in some of the written monuments of Northumbrian speech. Any explanation which will account for the one fact will account equally for the other. It seems possible that the primitive final *-n* may have been represented in Northumbrian pronunciation by an obscure nasal sound usually unexpressed in writing.

The conclusion to which the above-mentioned facts seem to point is that, at the time when our local names were chiefly formed, the present southern boundary of Yorkshire constituted an actual dialectal frontier, and that the speech of the Angles of North Mercia bore, at least in one of its features, a closer resemblance to the Saxon speech of Alfred than to that of their fellow-Angles (and immediate neighbours) of Deira. In the absence of any literary remains of the North Mercian dialect, the evidence of local nomenclature affords the only means by which this somewhat interesting result can be arrived at; and it may be added that on such a point evidence of this kind is even more conclusive than would be that derived from written documents.

HENRY BRADLEY.

#### LORD ZOUCHE'S SLAVONIC MSS.

London: Feb. 12, 1883.

Readers of Jireček's *Geschichte der Bulgaren* will remember that (while the extant native materials with which the foreign and usually hostile sources of the story are pieced together are often of slender historical import, and always so scanty that those for the Asenide Tsars of the Second Empire can be summarised in a brief paragraph) he refers to the existence of certain historical MSS. relating to that epoch which are lying neglected in the library of an English traveller, Robert Curzon, afterwards Lord Zouche, at Parham Park, near Petworth, Sussex. These documents are absolutely unique, and are the only existing remnants of the ancient Bulgarian "Annalistik." Lord Zouche obtained them in the Levant about forty years ago; and, if they have ever been examined or translated, the record has disappeared. I observe in the ACADEMY that Mr. A. J. Evans, who is one of the few Englishmen with the qualifications requisite for their proper treatment, is about to revisit the lands of Samuel, John Asen II., and, of course, Dushan "the Great"; but it is possible that his arrangements would not permit of the requisite time, even were he inclined to submit proposals to the present Lord Zouche. But surely the task ought to be taken up by some of our few competent Slavonic scholars. While Mr. W. R. Morfill might assume the duty of editing and translating, that of printing and issuing them would not be unworthy of either of the University Presses.

A. R. FAIRFIELD.

#### A REMONSTRANCE.

British Museum: Feb. 13, 1883.

I am sorry to see in the last number of the ACADEMY a criticism on my nephew Mr. Stanley Lane-Poole's article in the current *Fortnightly*. It is true that the remark on the errors of the press is qualified by the supposition that my nephew had left for Egypt too soon to correct the article. This I know to be true, as I received the proof by the usual confusion between us; and, though it was at once forwarded, it reached my nephew's house too late. He may be consoled by the discovery that in the *Pall Mall Gazette* his article is attributed to me, by which it would appear that I had the audacity to notice a book of my own together with Perrot's. But I, who have four doubles (your accomplished contributor Miss Amelia B. Edwards having only one), am beyond consolation. I find myself the youngest writer on Egypt, a Hebraist of the advanced school, the owner of a yacht, the heir to a good estate; and, so long as Stanley Lane-Poole, Reginald Lane-Poole, Reginald Stuart Lane, and Reginald Poole Stuart survive me, I shall be like an Egyptian with four statues of his *Ka*, enjoying what my Positivist friends call immortality in the race. One word more. Your critic doubts the five millenniums of Egyptian art before Christ. Mariette and his followers put the first works in building certainly, and in sculpture probably, far back in the fifth thousand B.C.

REGINALD STUART POOLE.

#### A PASSAGE IN "CHRISTABEL."

Springcroft, Aigburth, Liverpool: Feb. 12, 1883.

Surely Dr. Ingleby is taking extraordinary liberties with plain words when he asks us to believe that by *heat*, *frost*, and *thunder* the poet meant a definite enumeration of geological forces. I agree with Mr. Hall Caine in thinking that *thunder* was demanded from Coleridge by exigencies of mere rhyme, and fail to see that we can fairly be asked to believe that the poet meant *thunderbolt* or *lightning* or any electrical phenomenon other than thunder.

H. T. MACKENZIE BELL.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 19, 4 p.m. Asiatic: "The Relations of the Languages of India and Africa," by Mr. Hyde Clarke; "Gunpowder and Firearms among the Ancient Hindus," by Prof. Gustav Oppert.

5 p.m. London Institution: "Aesthetics of Nature as displayed by Plants and Animals," by Mr. Alfred Tyrol.

7.30 p.m. Aristotelian: "Kant's Critic of Pure Reason" (continued) by Mr. A. F. Lake.

8 p.m. Society of Arts: Cantor Lecture, "Solid and Liquid Illuminating Agents," IV., by Mr. Leopold Field.

8 p.m. Victoria Institute.

TUESDAY, Feb. 20, 3 p.m. Royal Institution: "The Supreme Discoveries in Astronomy," I., by Prof. R. S. Ball.

7.45 p.m. Statistical: "The Parliamentary Representation of the Metropolitan, Agricultural, and Manufacturing Divisions of the United Kingdom," by Mr. A. Ellis.

8 p.m. Civil Engineers: "The Design and Construction of Repairing-Slipways for Ships," by Messrs. T. B. Lightfoot and J. Thompson.

8.30 p.m. Zoological: "Birds from Timor Laut, collected by Mr. Henry O. Forbes," by Mr. Slater; "Some New or Rare Species of Echinodermata," by Prof. J. Jeffrey Bell; "The Lingual and Hyoid Apparatus of Birds," and "Some Points in the Anatomy of the Lamidae, Paridae, and Temnurostidae," by Dr. Hans Gadow.

WEDNESDAY, Feb. 21, 8 p.m. Geological: "The Relation of the So-called 'Northampton Sand' of North Oxfordshire to the Clypeus Grit," by Mr. E. A. Walford; "Results of Observations in 1882 on the Positions of Boulders relatively to the Underlying and Surrounding Ground in North Wales and North-west Yorkshire, with Remarks on the Evidence they furnish of the Recency of the Close of the Glacial Period," by Mr. D. Macintosh; "Notes on the Corals and Bryozoa (Hall, Ulrich, &c.) of the Wenlock Shales (Mr. Maw's Washings)," by Mr. G. R. Vine.

8 p.m. British Archaeological: "Southwark in Roman Times," by Dr. William Rendle.

8 p.m. Society of Arts: "Recent Improvements in Agricultural Machinery," by Mr. D. Pidgeon.

THURSDAY, Feb. 22, 3 p.m. Royal Institution: "The Spectroscope and its Applications," VI., by Prof. Dewar.

7 p.m. London Institution: "Electric Lighting and Locomotion," I., by Prof. W. E. Ayrton.

8 p.m. Society of Arts: "Some Causes of Fires and Methods for their Prevention," by Mr. Walter G. McMillan.

8 p.m. Society for the Encouragement of the Fine Arts: "The Human Voice as a Musical Instrument," by Mr. Emil Behnke.

8 p.m. Telegraph Engineers: "The Measurement of Electricity for Commercial Purposes," by Mr. James N. Shoobred.

8.30 p.m. Antiquaries: "Notes on Early Deeds and Miscellaneous Antiquities," by Mr. Edward Peacock.

FRIDAY, Feb. 23, 8 p.m. Browning: "Browning's Intuition, Specially in Regard of Music and the Plastic Arts," by Mr. J. T. Nettleship.

9 p.m. Royal Institution: "Sir Francis Drake," by Mr. W. H. Pollock.

SATURDAY, Feb. 24, 3 p.m. Royal Institution: "Singing, Speaking, Stammering," II., by Dr. W. H. Stone.

3 p.m. Physical: "Optical Combinations of Crystalline Films," by Mr. Lewis Wright; "Experimental Demonstration of the Vorticle Theory of the Formation of a Solar System," by Mr. Philip Braham.

## SCIENCE.

## OBITUARY.

H. J. S. SMITH.

By the death of Prof. H. J. S. Smith mathematics has suffered the severest loss that has befallen it in our day. In his own field of research—the most intricate and the most beautiful in the whole wide range of pure mathematics—he was without a rival; and it may safely be said that no mathematician ever placed before himself a higher standard of excellence, or more nearly approached perfection in all that he did.

The extent of the investigations and the number of important discoveries made by him in the earlier period of his life must have been very great. Unfortunately, however, until comparatively recently he published his work but sparingly; and much, perhaps the greater part, of those early researches still remains in MS. Those only who know the power and the value of his work can realise how terrible a loss it is that these investigations can never now receive revision at his hands, and that the beauty of the truths they contain is not to be enhanced by the perfect form in which he could have expressed them.

The Theory of Numbers, the Theory of Elliptic Functions, and Modern Geometry are the three subjects with which, in the history of mathematics, his name will always be associated; but the first is the one to which by far the greater portion of his work relates, and to which his thoughts seem to have been almost constantly directed throughout his life. His first paper, however, which was read before the Ashmolean Society at Oxford on December 1, 1851, did not relate to this subject, but to the different methods of pure geometry; and his second paper, also, which was printed in the *Cambridge and Dublin Mathematical Journal* for 1852, has reference to the same class of theorems; but in 1854 he contributed to *Crelle's Journal* a proof of the celebrated theorem that every prime number of the form  $4n + 1$  was expressible in one way, and in one way only, as the sum of two squares. The proof depends upon the consideration of a continued fraction; and the paper, though only two pages long, is worthy of special notice both as containing the first results he published upon a subject to which his life was to be afterwards mainly devoted with such brilliant success, and because the theory of continued fractions, to which he here has recourse, was frequently employed by him in his subsequent investigations, and occupies a conspicuous place in much of his later work.

In 1857 he contributed to the Ashmolean Society a paper on the series of prime numbers, and in 1859 appeared the first part of his Report to the British Association on the Theory of Numbers. This magnificent Report was published in the British Association volumes for 1859-63 and 1865. Although incomplete, it occupies nearly 240 pages, and forms an enduring monument of the power and genius of its author. The Report is necessarily difficult, from the complicated nature of the subject. Probably no one has, or could, "read" it through consecutively; but those only who have had occasion to refer to the portions of it which relate to the subjects they have studied can appreciate the wonderful grasp exhibited by the author of all the processes and methods and literature of this vast mathematical realm. As a model of condensed and beautifully clear and precise exposition of the actual state of the most intricate branch of mathematics, this Report cannot be sufficiently admired. There is scarcely a theorem of importance which has not gained in completeness and mode of expression by the way in which it is presented. Indeed, although professedly a Report, it is full of original matter, and some of the results due to Prof. Smith himself are among the most important it contains. The Report is so unique a work that it is worth while to quote a few lines from the opening paragraphs of it. After referring to the writings of Gauss, Legendre, Cauchy, Jacobi, Lejeune-Dirichlet, Eisenstein, Kummer, Kronecker, and Hermite, he proceeds:

"From the labours of these and other eminent writers, the Theory of Numbers has acquired a great and increasing claim to the attention of mathematicians. It is equally remarkable for the number and importance of its results, for the precision and rigourousness of its demonstrations, for the variety of its methods, for the intimate relations between truths apparently isolated which it sometimes discloses, and for the numerous applications of which it is susceptible in other parts of analysis. 'The higher arithmetic,' observes Gauss, confessedly the great master of the science, 'presents us with an inexhaustible store of interesting truths—of truths, too, which are not isolated, but stand in a close internal connexion, and between which, as our knowledge increases, we are continually discovering new, and sometimes wholly unexpected, ties. A great part of its theories derives an additional charm from the peculiarity that important propositions, with the impress of simplicity upon them, are often easily discoverable by induction, and yet are of so pro-

found a character that we cannot find their demonstration till after many vain attempts; and even then, when we do succeed, it is often by some tedious and artificial process, while the simpler methods may long remain concealed.'

"It is the object of the present Report to exhibit an outline of the results of these later investigations, and to trace, so far as is possible, their connexion with one another and with earlier researches. An attempt will also occasionally be made to point out the *lacunae* which still exist in the arithmetical theories that come before us, and to indicate those regions of enquiry in which there seems most hope of accessions to our present knowledge."

The classical works on the Theory of Numbers are Gauss's celebrated *Disquisitiones Arithmeticae* (1801), which threw an entirely new light on the subject, and is almost the foundation of it in its present form; Legendre's *Théorie des Nombres* (1830); and some lectures by Lejeune-Dirichlet, published after his death, by Dedekind, in 1871. There is nothing in existence at all comparable in completeness and extent to Prof. Smith's Report, and it will be long indeed before there can be anything to take its place. If printed in a more accessible form it would be the one standard work on the subject.

Besides this great Report, Prof. Smith communicated to the Royal Society two elaborate memoirs on systems of linear indeterminate equations and congruences, and upon the orders and genera of ternary quadratic forms, which were printed in the *Philosophical Transactions* for 1861 and 1867. It is these papers which, we believe, will place their author in the very highest rank of mathematicians, and will cause him, in the future, to be ranked as on a level even with Gauss himself. This seems a bold thing to say, but the similarity between the quality and the nature of the writings of Gauss and of Henry Smith is very remarkable; and, when the works of the latter are known and appreciated as they deserve, it may be predicted with some amount of assurance that the name of no mathematician will be thought more worthy than his to be coupled with that of Gauss.

But, beside these researches, Prof. Smith was the author of others which were perhaps even more striking as exhibiting the power of their author. Unfortunately, these investigations—which must be intricate and delicate in the extreme—have not been published; but the results were communicated to the Royal Society, and printed in vol. xvi. of their *Proceedings*. The principles contained in his previous memoir enabled him to deduce by a uniform method all the theorems which had been given by Jacobi, Eisenstein, and Liouville relating to the representation of numbers by four squares and other simple quadratic forms. This was also the case with the theorems relating to the representation of numbers by six and eight squares, which were implicitly contained in the developments given by Jacobi in the *Fundamenta Nova*. It had been shown by Eisenstein that the series of theorems relating to the representation of numbers by sums of squares ceases when the number of squares exceeds eight; and it was, therefore, of importance to complete it. The only cases which had not been considered were those of five squares and seven squares. The principal theorems relating to the case of five squares had been given by Eisenstein, but he considered only those numbers which were not divisible by any square. In the space of only a page and a half Prof. Smith enunciates the theorems for the case of five squares and seven squares, and thus completes the whole theory.

It may be mentioned that, no doubt in ignorance of these results, the subject of the representation of numbers as sums of five squares was proposed as the prize subject by the French Academy last year, reference being made only to Eisenstein's work. But fifteen years before,

not only the five-square representation, but the far more difficult problem of the seven-square representation, had been successfully attacked and vanquished by Prof. Smith. Even in the Theory of Numbers there are few more beautiful or difficult questions than that of the representation of numbers by squares; and it is a matter for satisfaction that to him should be due the complete victory, by systematic methods of his own, over a problem so worthy of his powers.

When Gauss made the often-quoted remark, that mathematics was the queen of the sciences, and that arithmetic was the queen of mathematics, he meant by arithmetic exactly the kind of investigations to which Smith's life was devoted; and, having regard to the beauty and delicacy and variety of the methods and of the analysis involved, it must be acknowledged that Gauss' dictum does no more than simple justice to arithmetic. Of Prof. Smith's published papers perhaps his memoir on "Modular Equations in Elliptic Functions" ranks next in importance to those which relate to the Theory of Numbers alone. In this paper, which was published at Rome in the *Atti* of the Accademia dei Lincei for 1877, he established a most wonderful analytical relation, connecting the modular equation of order  $n$  and the theory of binary quadratic forms appertaining to the positive determinant  $n$ . The modular equation was represented analytically by a curve in such a manner as to present an actual geometrical image of the complete systems of the reduced quadratic forms appertaining to the determinant, and a geometrical interpretation also was given to the ideas of "class," "equivalence," and "reduced form." Few recent contributions to mathematics have contained more notable results than this intimate connexion between the Theory of Elliptic Functions and the Theory of Quadratic Forms.

In his earlier years Prof. Smith must have devoted much attention to the Theory of Elliptic Functions, and have made great contributions to it himself, though only fragments of his work have been published. Soon after the foundation of the London Mathematical Society, he contributed to it, in May 1866, a remarkable paper, giving the very complicated formula for the multiplication of four theta functions. The formula contained in the paper is that which Jacobi refers to in a letter to Hermite as being the fundamental theorem which he gave in his lectures, and from which he deduced all the properties of elliptic functions. As Jacobi does not give this theorem, Prof. Smith here enunciates and demonstrates it, and shows how all the formulae of elliptic functions may be deduced from it as particular cases. The whole occupies only twelve pages, and is an admirable example of the brevity and precision of the author's style. It may be mentioned that two years ago the theorem was published among the posthumous papers of Jacobi in the first volume of the complete edition of his works, and that his own statement of it and mode of proof of the derived results are much less comprehensive and complete than in Prof. Smith's paper. At the meeting of the Mathematical Society in January 1879, Cayley communicated a theorem he had met with involving the elliptic functions of four quantities whose sum was zero. Prof. Smith, who was present at the meeting, remarked that it was a special case of a theorem relating to the multiplication of four theta functions; and at the next meeting of the society he communicated the general formulae, eleven in number, connecting the thetas in the case in which the sum of the quantities was unrestricted. These eleven results reduced to five when the sum of the quantities was zero, and one of these was equivalent to Cayley's result. At the end of the paper he gave

formulae for the multiplication of four multiple theta functions. He told the writer of this notice that these results, as well as the paper of 1866, formed part of an investigation of the properties of the single and multiple theta functions which he had had by him for many years. The generality and value of the results contained in these two small papers are so great as to render it evident how heavy a calamity it is that the original paper itself, from which they were taken, was not completed and published. It is very rarely that papers of only a few pages in length contain such extensive and striking additions to our knowledge as do all Prof. Smith's. He communicated at different times a good many notes and papers to the Mathematical Society, especially during his presidency in 1874-76; and we believe that all the results he gave he had had in his possession for at least fifteen years. Many of the communications he made verbally to the society he was unable to find the time to put into writing, and it is most painful to reflect upon what has been thus lost to science.

During the sitting of the University Commission he was much pressed for time; and he looked forward to the completion of its labours in order to be able to devote himself with greater effect to the publication of some of his work, and especially of a memoir on the theta and omega functions, which, though originally intended as an introduction to the tables of the theta functions calculated by the writer, it was afterwards decided to print as a separate work, but forming part of the same volume. Of this extensive memoir nearly 150 quarto pages are now in type, and about 120 were revised by the author. The MS. of the remainder is unfortunately left unfinished. It is not too much to say that this work, incomplete as it has been left, will occupy a permanent place among the most important works on the Theory of Elliptic Functions. It contains an account of what may be called the arithmetical theory of the transformation of elliptic functions, with which the name of Hermite is chiefly connected, and of the connexion between it and the transcendental theory of Jacobi, a very large proportion of it being entirely original. Sad as it is to think that this memoir will remain incomplete, it is some consolation to know that the part already finished will yet suffice to assign to Prof. Smith the high place to which his labours entitle him in this subject. His perfect knowledge of the Theory of Numbers is here displayed in his treatment of the elliptic functions; and the memoir, even as it stands, is no unworthy record of the genius of its author and of his rare combination of attainments.

While passing this memoir through the press, Prof. Smith was led by it to consider the general question of the Theory of Elliptic Functions when the modulus was complex. His work on this subject he put together in the form of ten "notes," of which the first and half of the second appeared in the *Messenger of Mathematics* last autumn, where they occupy about fifty pages. The concluding portion of the second note formed the subject of a communication he made to the Mathematical Society at the last meeting at which he was present—December 14, 1882. As an expounder of mathematics before an audience, Prof. Smith was unsurpassed for his clearness and his singular charm of manner and power of fixing the attention of those present; and perhaps his faultless method of exposition and his marvellous grace of manner were never more conspicuous than on this occasion. The object of the paper was to state the conditions which determined the least of the three quantities  $K, iK'$  and  $K + iK'$  according to the different (complex) values of the modulus; and no one who was present will ever forget the manner in which he drew the very complicated

curve which was necessary to discriminate the least periods of  $sn u$ , or the brilliance of his exposition as a whole on this the last occasion on which he was ever to lay before a society the results of his wonderful and almost instinctive power of penetration into the innermost structure, as it were, of mathematical truth.

Mention ought also to be made of a remarkable paper which appeared in the *Messenger of Mathematics* for May 1881, in which he completed an investigation left unfinished by Riemann and published in an incorrect and fragmentary form in his collected works. Prof. Smith showed that the series in question was such that between any two values of the variable, no matter how close together, there were an infinite number of values for which it was convergent, and an infinite number for which it was divergent. It need scarcely be said that such a result could only be demonstrated by the aid of a very refined and delicate analysis, and in some respects this paper affords perhaps as good an example as could be found of his singular power of handling very difficult and dangerous analytical processes with the greatest certainty and precision.

The Introduction to the collected edition of Clifford's works was written by Prof. Smith; and there could be no more striking record of his wonderful grasp of the principles of the whole range of mathematical enquiry and their relations to one another. Few, indeed, could have attempted to do what is done in this Introduction; and no one could have united so happily great elegance of composition with the power of explanation which his perfect knowledge of the subjects gave him. His presidential address before Section A of the British Association at Bradford in 1874, and his valedictory address on the state and prospects of pure mathematics on vacating the presidency of the Mathematical Society in 1876, are also masterpieces of graceful writing, as well as enduring records of his wonderfully extensive knowledge and rare combination of gifts. He was asked to contribute to the memorial volume to Chelini, and he wrote a short paper in Latin on continued fractions. Prof. Smith's mathematical writings are not easy to read, and he never attempted to make them so, nor cared that they should be read except by those who were sufficiently acquainted with the subjects to be able to understand them in the form in which he presented them. No one ever took more pains to render all his work complete and perfect or to exhibit it in the best form, which was often not the simplest for the reader to follow. He attached great importance to completeness, and always examined all the cases of the different formulae, and there never was a trace of "slovenly" work in anything that he did. In giving proofs he was reluctant to put in mere steps in the analysis only for the convenience of the reader, if the investigation itself afforded no special reason why they should be given. To "rough" mathematical work that would have to be gone through again more in detail by others he had a strong dislike; and of what he has published there is scarcely anything which is not of the highest quality or which is capable of being improved in this respect.

The work of most mathematicians is variable, some portions of it being very good and others not so good; but this is not the case with Prof. Smith's. Everything that he did was as perfect as he could make it, and he never attacked any question unless he considered it to be one of real importance with regard to the advance of the science. Except Gauss, the writings of no mathematician could show a higher average.

If his collected works are published, as it is to be hoped will be the case, we believe that no volume of greater importance in the history of mathematics will ever have appeared. Such a

volume would be by no means insignificant in size, and it would form the only worthy memorial of the splendour of his genius. Distressing as it is to think of what science would have gained had his life been spared for only a few years more, there is still some satisfaction to be found in the thought of what he accomplished in the last year, and in the knowledge that, in spite of the unfinished work, there is enough already printed to secure for him the high place in science to which he is entitled.

J. W. L. GLAISHER.

#### NOTES OF TRAVEL.

WE hear that Sir Richard Temple, who has not very long returned from a visit to the United States, started off again last week on a tour in Palestine and Syria.

ARRANGEMENTS have been made by the Newcastle Weekly Chronicle with Mr. Charles Marvin for a series of articles on "Pioneers in Central Asia." The series will commence with Arminius Vambery, and will include sketches of the travels of Col. Valentine Baker, the late Capt. Gill, Col. Burnaby, Gen. Sir Charles MacGregor, Capt. Butler, Mr. O'Donovan, Col. Stewart, Gens. Petrosevitch and Grodekov, Lieut. Alikhanoff (who recently penetrated to Merv), and Lessar.

#### SCIENCE NOTES.

A MATHEMATICAL SOCIETY has been founded in Edinburgh, with Mr. Mackay, senior mathematical master at the Academy, for its first president.

THE following are the subjects of the course of four lectures to be given by Prof. Robert S. Ball, the Royal Astronomer of Ireland, at the Royal Institution on "The Supreme Discoveries in Astronomy":—"The Scale on which the Universe is built," "The Sun no more than a Star, the Stars no less than Suns," "The Law of Gravitation," and "The Astronomical Significance of Heat." The first lecture will be given on Tuesday next, February 20.

As an illustration of the attention which the new science of microscopic petrology is receiving in this country, we refer, with much satisfaction, to the admirable illustrations of rock-sections now being issued in Mr. Coles's serial entitled *Studies in Microscopical Science*. The beautiful Pikrite from Inchcolm, in the Firth of Forth, was the first rock to be illustrated in this way; and this was followed in due course by the Dolerite of Dalmahoy Hill, and the Diabase of Corstorphine Hill, Edinburgh. The excellent descriptions accompanying these coloured plates have been published anonymously, but we understand that they were written by Mr. Adie, late of the University of Edinburgh. The red syenite of Ord Hill, in Sutherlandshire, has been illustrated in this series by Prof. Heddle, of St. Andrews, who will next describe the white syenite of Lairg.

#### PHILOLOGY NOTES.

WE have received a Japanese translation of the *Dharmapada*, the famous collection of "Words of the Law," which is the most popular book in every Buddhist country. Curiously enough, however, this new Japanese translation is not made from Pali or Sanskrit, or from Chinese, but from Prof. Max Müller's English translation, which was published in the tenth volume of his "Sacred Books of the East."

DR. C. ABEL, of Berlin, concluded his course of four Slavonic lectures at the Taylor Institution, Oxford, last week. Taking a psychological view of language as his starting-point,

he applied this principle to the investigation and minute analysis of several synonymous terms in Russian and Polish, comparing them with the corresponding English and Latin expressions. In his concluding lecture he examined the various terms denoting "freedom and liberty." As a striking instance in support of his maxim that words cannot be translated directly from one language into another without regard to the peculiar conceptions of each people, he pointed out the Polish and Russian adjectives *wolny* and *swobodny*, both usually rendered by "free." Although these two words are exactly alike in sound, yet they differ greatly in meaning, since the Polish and Russian ideas both of personal freedom and political liberty are widely different. Another characteristic term illustrative of the Russian conception of freedom quoted by the lecturer was "*prosto*," which expresses originally what is plain, empty, unlimited, and, when used as a noun, means the boundless space. Hence this word is applied to denote "freedom" in a remarkable Russian proverb: "Death is boundless space or freedom to the soul."

DR. EINENKEL's edition of the Anglo-Saxon poem of St. Katherine, with its Latin original and a modern English translation, will probably be issued this year by the Early-English Text Society in its Original Series.

SIR E. CLIVE BAYLEY has separately printed, for private circulation only, the second part of his paper on "The Genealogy of Modern Numerals," which we have already referred to as appearing in the last number of the *Journal of the Royal Asiatic Society*. He has also reprinted from the *Numismatic Chronicle* his remarks on "Certain Dates occurring on the Coins of the Hindu Kings of Kábul, expressed in the Gupta Era and in Arabic (or quasi-Arabic) Numerals," together with a postscript discussing in more detail the astronomical evidence.

M. BENOIST, whose edition of Catullus was reviewed in the ACADEMY of February 3, recently read a paper before the Académie des Inscriptions upon "Supposed Interpolations in the Text of Horace." After considering the criticisms that have been made from Bentley and Peerlkamp to Madvig, M. Benoist inclined to the conclusion that they all resolved themselves into questions of individual taste. Only in *Car. iv. 8* does he admit that the existence of interpolations is proved; and in this case he would prefer to condemn the entire ode.

THE University of Königsberg has conferred the degrees of Ph.D. and M.A., *honoris causa*, on Dr. Müller-Strübing, the author of *Aristophanes und die historische Kritik; Thucydideische Forschungen; Polemische Beiträge zur Text-kritik des Thucydides*; and the editor of the pseudo-Xenophontean tract on the Constitution of Athens, and of Vitruvius.

THE Athenaeum belge for February 15 has an article on "Epigraphy," by M. Adolf de Ceuleneer, which mainly consists of a review of Mr. Hicks' *Manual of Greek Historical Inscriptions*.

MR. E. R. WHARTON, of Jesus College, Oxford, has received the following letter from Prof. Bezenberger, editor of the *Beiträge*:

"I am much obliged to you for the opportunity you have given me of reading your *Elyma Graeca*. I admire the skill with which you have reduced the immense amount of material into so compact and handy a form."

#### MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 8.)

A. W. FRANKS, Esq., V.-P., in the Chair.—Mr. Freshfield read a paper upon the town of Calais, many of the old features of which are disappearing

in consequence of railway works and other alterations. Copies of three plans of the town were exhibited—one, of Henry VIII.'s time, already published in the Camden Society's *Chronicle of Calais*; another, made during the English dominion, obtained from Calais; and a modern map of the town; also a sketch of the town from the sea, likewise printed in the *Chronicle*. The similarity of the ancient and modern plans was very noticeable, except where the old castle and adjacent streets have been cleared away to build the citadel. The names of the streets in the old maps were almost all English, several being the same as street names in Dover; and the modern names are, in some cases, merely translations—as Parsons Street, now "Rue des Prêtres." There are many remains of English architecture in the town—as St. Mary's Church, which is transition Norman, with some perpendicular windows; and the Hôtel de Ville or Staple Hall, besides houses in the older streets. Mr. Freshfield gave a sketch of the siege by Edward III., whose success was due to his building the fort of Rysbank to command the sea front of the town, and to the force which he posted at Newlands or Newnham Bridge, to guard the most practicable approach from the land side. During the reign of Henry VIII. the fortifications had been allowed to get out of repair; the remonstrances of the deputy were only partially attended to, and a considerable alteration of the coast line, which weakened the town, not obviated. After his death, the garrison was allowed to dwindle down till, when the town was attacked, there were not more than five hundred soldiers available, and no ships in the harbour. The Duke of Guise conducted the siege on the same principles as Edward III. had done, though he took Calais in a week instead of a year. Having seized Rysbank and Newnham Bridge, which were poorly defended, by a *coup de main*, he was practically master of the town. Guns planted at Rysbank were directed against the Water Gate, but the real attack was made on the castle. Mines had been laid there by the garrison, but they failed to act; and, when the assailants had gained a footing in the castle, the deputy was forced to surrender. The inhabitants were sent back to England, and appear to have suffered considerable hardships. There are entries in the Corporation records of London showing that proceedings were taken against Calais merchants who attempted to carry on their business in London on the plea that they had lost their position as merchants of the Staple; and entries of the burial of "poor starved Calais men" are not infrequent in parish registers. The last connexion between London and Calais was in 1596, when an English force, largely raised in the City, was sent to assist the French in defending Calais against the Spaniards.—Mr. C. T. Martin added a few remarks about the condition of Calais during English rule, mentioning particularly Sir Robert Wingfield's attempt to cultivate his land between the town and Guisnes, which was stopped as dangerous by the King's order, and his tenants' houses pulled down, as soon as his drainage works had made the land sufficiently firm for an army to approach on that side. He described also the way in which sentinels caught asleep were punished by being hung over the walls above the moat in a basket, with some bread and beer, and a knife to cut the cord when they pleased.—A few fine specimens of mediaeval seals were exhibited, including those of the rural dean of Bicester, the Guild of St. Mary at Cambridge, and some private seals, one of which, representing the Virgin and Child under a tree and a male figure adoring, has been engraved in the *Archaeological Journal* (vol. xx., p. 202).

#### SOCIETY FOR ENCOURAGEMENT OF FINE ARTS.— (Thursday, Feb. 8.)

C. P. LOFTUS BROCK, Esq., in the Chair.—Mr. W. M. Flinders Petrie delivered a lecture on the "Arts of Ancient Egypt." He pointed out the changes that have taken place in Egyptian art during the four periods of the native, Semitic, Renaissance, and Greek styles; the effect of the scenery of the country in determining the character of its art; and the method employed in executing the splendid works of the early kingdom.

## NEW SHAKSPERE SOCIETY.—(Friday, Feb. 9.)

F. J. FURNIVALL, Esq., Director, in the Chair.—A paper was read by Miss Grace Latham on "The Witches of Shakspere." Under Elizabeth, the mass of the people had a deeply rooted faith in witches and witchcraft, influencing their whole lives, and finding its echo in a large number of plays. A comparison was drawn between Middleton's treatment of witch-lore in "The Witch" and Shakspere's in "Macbeth," showing that, though the scenes of Hecate, "the witch," are fine in themselves, she is not a motive-power in the piece. The other characters consult her, but their impulse to do so proceeds from themselves; and, once outside her cavern, the play goes on as though no occult influence were hanging over their lives. She has no foreknowledge of events, and her power is even questioned by the Duchess, while the charming Isabella takes the sympathy of the audience from her. The dark and evil Lady Macbeth, on the contrary, can stand by Shakspere's three hags without throwing them into the shade. Middleton's witch-scenes, too, are over-weighted with learning, while Shakspere's are characterised by their extreme simplicity; though as learned as his contemporaries, all his allusions are to common superstitions of his time, plays, or witch-trials, his aim being to touch the popular, not the learned mind only. His object was to throw the witches into the background, and to concentrate the interest on the soul-life of Macbeth; but, notwithstanding, they pervade the whole play, and direct its action, holding their place quite as much by what is said of them as by what they say themselves. The allusions to them are constant, especially on the nights of Duncan and Banquo's murders. We feel their presence and influence even when they are absent from the stage, and thus the effect of the supernatural is kept, while it is lost by Middleton. Banquo represents the then rising scepticism on the subject; and his speech in act I, sc. iii., "That oftentimes to win us to our harms," &c., can be compared with Gifford's arguments in his *Dialogue concerning Witches and Witchcraft* (1596). Glendower, in Henry IV., part I., is a magician of a higher class, but the dramatic capabilities of his character are not developed lest he should become too prominent. Speaking of the "Tempest," Miss Latham compared the demi-devil Caliban, who is evil through and through, but grand and poetical as befits his origin, and Middleton's Firebrace, who, having the same parentage, is a mere vicious country lout. In "Midsummer Night's Dream" we have the pastoral side of spirit life, freed from all coarseness, though touching on the loves of the Queen of Elphame with human mortals, which we meet with in the witch-trials of the time. Shakspere, caring most for the problems of the human soul, made witch- and spirit-life rather an accessory than a principal interest, unlike his contemporaries; but he produced a greater effect than they did, though in smaller compass, by his treatment of it through a series of hints vague in boundary, but clear as to the direction in which they point.

## FINE ART.

NOW ON VIEW.—BEAUTIES OF SURVEY SCENERY, being an EXHIBITION of Mr. SUTTON PALMER'S SKETCHES and DRAWINGS made this past Summer.—MESSRS. DOWDESWELL, 133, NEW BOND STREET (two doors from the Grosvenor Gallery).

In MARCH NEXT Messrs. DOWDESWELL will exhibit Mr. BIRKET FOSTER'S DRAWINGS of the CATHEDRAL CITIES of ENGLAND and WALES, which it is proposed shall be engraved.—Particulars on application.

*Lectures on Art.* Delivered in Support of the Society for the Protection of Ancient Buildings. (Macmillan.)

IT would avail little to trace an imaginary connexion between the subjects of these six lectures. Thus far at least they are at one; in furtherance of the same good cause, each breathes the same spirit of just conservatism and bright independence. A critic of many specialties could alone do justice to all; it is with diffidence that we touch in order upon

such points in each lecture as we can best appreciate.

In the "Egyptian Tomb and the Future State," Mr. R. Stuart Poole naturally reminds us how the Egyptologist doctors differ. Though the Keeper of the Coins subtracts somewhat from the Platonist version of Hermes Trismegistus, and a good deal more from the speculations of M. Maspero, the simple reader with an instinctive suspicion of solar myths will find his statement of the Egyptian Doctrine of the Soul strangely subtle and complete. Its relation to the noble sepulchral arts of the Nile is, however, persuasively argued out, and the tombs themselves, both their appearance and their meaning, realised for us in graphic descriptions. Tantalising in its brevity is Mr. Poole's vindication of Egyptian colour, but, as we think, perfectly just. That the gaudy trophies of our museums might be harmonised by the twilight or lamplight of a cavern is obvious to all; but, accustomed as we are to the diffused light even of our brightest sunshine, we can hardly realise how strong, how heavy, must be the colour to bear the intense white glare and black shadow of the desert noonday. The fact, probably, is that no race of men (any more than of brutes or plants) has ever spontaneously developed a system of colour which is positively ugly, though all eyes, even the most catholic, require time and use to appreciate a beauty foreign to their experience.

Prof. Richmond's lecture on "Monumental Painting," while it still insists upon the old first requisites of nobility and severity, marks the goodly stride which criticism has made from the days when Sir Joshua, disdainful of the "distinction of stuffs," pleaded for the Grand Style, with its pyramid of human delineators of the Passions, their correct muscles set off by the exact shades of non-descript merino once for all prescribed by the Cartoons—the good old time when the "Carl Marratt Room" at Houghton was a Holy of Holies, when Masaccio was just a name, and all before him not even that. While Prof. Richmond insists very strongly—not at all too strongly—upon the mutual subordination of painting, architecture, and sculpture, we could wish that he had explained more fully the ground of his almost extravagant praise of the Sistine frescoes, "before which," he says, "criticism should respectfully keep silence except to appreciate." Now and then, perhaps, before some simple work where a great love and abounding sacrifice have urged on weak, clumsy hands only to failure may criticism hold its peace; surely not in that palace chapel which not the love of art or of God has adorned, but pride of power and thirst of fame, lavishing at the bidding of a Papal Nero upon one ceiling art enough to adorn an empire. If "the last echo of the voice of Giotto dies away in the vaults of the Sistine Chapel," it is because the spirit of Giotto had already fled. Just because the scope and ambition of Michael is so vast, we are the more bound to apply to him the very ultimate criticism of all, and to ask whether he fitly adorned a temple or degraded the temple to a mere picture-gallery.

Mr. Poynter's lecture on "Ancient Decorative Art" deals chiefly with the lately dis-

covered work in the house of Germanicus and at the Farnesina Palace. That the best Roman work is, in its way, excellent he has amply proved, but we cannot allow that it promises any basis for a new English style. If architectural features—pilasters, cornices, and panelling—painted on a flat ground are not a downright sham, the difficulty of perspective, unsuccessfully though boldly evaded even in the Sistine Chapel (to which Mr. Poynter is, moreover, fully alive), seems to us quite fatal. His speculations upon the vexed question of Greek painting are so ingenious and fascinating, and his handling of every scrap of evidence so suggestive and exhaustive, that one cannot but forget that, though the early pre-Raphaelite school of Polygnotus may be inferred more or less from contemporary bas-reliefs and vase-paintings, we have no guides to the great period of Protogenes and Apelles save Pliny and the supposed Greek tradition in the Roman frescoes—such tradition as it was. What a Greek picture was like we shall never know, we can only guess; and no one is more competent to guess than Mr. Poynter. In spite of many sound practical arguments on the other side, this much, however, is clear, that Greek painting was of its kind superb work; for, putting on one side the absurd rhetorical criticisms scattered through Greek authors—for even Pliny is a mere lay-critic—the significant fact remains that the Greek painter, like the sculptor, but unlike the architect, the carver, and the decorator, was long before Pericles looked on as an individual independent artist, giving laws rather than bound by rules; and that the same criticism which raised sculpture above the level of the lesser Greek arts was not likely to have erred in placing painting by its side.

Of Mr. Micklemwaite's sympathetic sketch of the historical development of "English Parish Churches" the least we can say is that it should prove a useful instrument in the cause of the society.

Mr. Morris contributes two lectures, both amplifying subjects dealt with in his last volume. That on "Pattern Designing" is a thoughtful historical survey of ornamental design throughout what he boldly calls the ancient and modern periods of art, the first ending with St. Sophia's and the second with St. Peter's. His summary of Egyptian, Assyrian, and ancient Persian art is very comprehensive, though brief, and evidently based on long study and reflection. To the Sassanian period he naturally devotes more space; and we are glad to find that he practically lays little stress on the mythological origin which he suggests for the old patterns of the Tree, the Fire, and the Two Beasts, which we think must from almost the first have been patterns and nothing more. The subject of the lecture is by no means exhaustively treated, since no mention is made of the surface ornaments of China and Japan, much less of the ancient Celtic or Mexican work, though certainly these have no place in the story of progress which he has to tell. Yet few books would be more interesting than such an analysis as Mr. Morris could give us of savage ornament, in itself often so strangely beautiful, so curious

in its relation on the one side to civilised art and on the other to the visual instincts of the lower animals.

The lecture on the "Lesser Arts" will be read with delight; it takes each of them in turn, and in a few pages gives more practical information and sound doctrine than whole volumes. Who else would, or could, have given us this delightful history of the decline of the dyer's art? To point out but a few of the wise hints and striking remarks would be to fill pages. Thus, Mr. Morris's opinion that China and Japan are only wonderful toy-makers because they have never been true house-builders; that no really ugly vessel was ever made till almost our own day; that so-called pure glass is bad and bluish, good glass speckled and streaked with traces of natural colour; his six golden rules for the good potter, who, we fear, would be simply staggered nowadays at any one of them; his five hints to the buyer; his righteous denunciation of modern china, Sévres, Meissen, Buen Retiro, Chelsea, and all else that sprang from the importation of Chinese porcelain. He is not afraid to speak the truth of Windsor tapestry; he implores us to turn from the glare of aniline to the sober tinctures of the Pharaohs and the Argives; he warns the foolish women who dress to please the milliner instead of their husbands, and the foolish men who starve their walls to enrich their furniture. And here we are reminded of our old grievance against Mr. Morris, who designs beautiful wall-paper, and yet looks down upon it as a poor makeshift. Though we still think him wilfully blind to the perfect, the peculiar fitness of paper as a wall covering, we are bound to say that his remarks in this lecture are quite just and convincing.

One cannot take leave of this timely little book without the hope that the editor may be encouraged to renew his labour of love in gathering into a permanent form any future contributions which the society may receive. If they are only half as pleasant and useful as these, they will deserve a good reception.

E. PURCELL.

#### MR. SHIELDS' "TE DEUM."

THE chapel built for the Duke of Westminster at Eaton Hall, near Chester, after designs by Mr. Waterhouse, consists of a nave and a chancel. The chancel is at the west end, with five windows—three west, one north, and one south. There are five more windows on the south side and one at the east end. The north wall is blind. The east window has four large oblong lights and three circular multi-foil ones in the arch. Below it runs a gallery, cutting off the bottom of one window on the south side, which has two large lights and one circular one in the arch. The rest have, in addition, two smaller oblong lights, of the same width, but not the same height, as those above. A calculation will show that, altogether, there are over fifty spaces available for painted glass. As the north wall is to be covered with mosaics corresponding to the windows, about ninety designs are necessary to complete the decoration. The subject chosen by Mr. J. F. Shields is the "Te Deum." Each design contains one or more figures. Though begun but three years ago, nearly all the windows are finished, and the designs for the mosaics in a forward state. As Mr. Shields has not only drawn all the

cartoons (and they are very elaborate) with his own hand, but strictly superintended the execution of the glass by Messrs. Heaton, Butler and Bayne, of Garrick Street, working on it himself when necessary, the achievement in respect of mere quantity is not a little remarkable.

The north side is devoted to the Old Testament, the others to the New. Beginning on the west end of the north wall of the nave, the mosaics will represent "the goodly fellowship of the Prophets." The last of these, Malachi, will be looking towards St. John the Baptist (the first figure in the east window), who returns his regard—thus effecting the connexion between the Old and New Testaments. The east window and the larger lights of the south will be devoted to "the glorious company of the Apostles." These are fourteen in number, for they will include St. John the Baptist as well as St. Matthias and St. Paul. Below the Apostles and the Prophets, "the Holy Church throughout all the world" will be represented by the good men and women of both Testaments, the occupant of the lower compartment having always some connexion with the figure above. Thus, beneath St. Matthew the publican will be found "the woman that was a sinner," and beneath St. Paul the first Gentile convert—the Philippian jailer. The north and south windows of the chancel will illustrate "the noble army of Martyrs." The west windows (above the altar) will, in their six major lights, bear designs of the great facts of the Christian religion in relation to phrases in the "Te Deum"—(1) Paradise: "All the earth doth worship Thee"; (2) the Nativity: "When Thou tookest upon Thee to deliver man"; (3) the Crucifixion: "When Thou hadst overcome the sharpness of Death"; (4) the Ascension: "Thou sittest at the right hand of God"; (5) Pentecost: "Make them to be numbered with Thy saints"; (6) the Judgment: "We believe that Thou shalt come to be our Judge." In the lower lights will be figures embodying Christian virtues corresponding to the events above—(1) Praise, (2) Obedience, (3) Faith, (4) Hope, (5) Charity (Love), (6) Vigilance. The multi-foils and quatrefoils with which the arches are pierced are filled with the heavenly host of Cherubim, Seraphim, and Angels. Such is a bare statement of the scheme of decoration. Intellectually considered, this is conceived so grandly, and carried out, even to minutiae, with such unfailing resource of invention, that on this ground alone the work would assume importance as one of the greatest efforts of the kind ever attempted by any artist since the sixteenth century.

Not more praise, however, is due to the conception of the whole than to the manner in which it has been realised. It is of the cartoons, and not of the glass, that I can speak. In many ways they are unique in art, and comparisons can therefore be easily avoided. No one has so absolutely discarded the traditions of "sacred and legendary art," and no one has filled their places with such variety of living and intelligible imagery. Thus, St. Paul is not represented as a middle-aged man with a sword, but an old man preaching beside a broken statue of Pan with a fervour that seems to make his wasted frame vibrate; and instead of St. Peter with a beard and the keys of heaven, a rugged but noble fisherman praising God, with a fish in one hand and a coin upraised in the other. At his feet is a cock. St. Thomas is conceived as rehearsing the tale of his own incredulity. He points to his side with impassioned gesture, as though he were saying, "Twas here I thrust my hand." These instances are enough to show that Mr. Shields' designs are no mere learned reminiscences of the "Old Masters," but true children of a vital modern imagination.

This imagination is as wonderful in scope as in intensity. To those who seek for refined beauty it would be difficult to find a drawing more lovely than that of "Ananias, Azarias, and Misael" represented as children surrounded with flames, and embraced by a winged figure "in the likeness of the Son of Man." The group of female martyrs beneath Antipas is scarcely inferior to it in beauty. Those who prefer more powerful conception and grander feats of draughtsmanship will not be ill-content with the figure of Lazarus as he bursts rather than creeps through the narrow opening of his tomb, his head and bound hands raised in rapture of gratitude even at the very moment of deliverance. Matthias contemplating with humble fear the white ball which symbolises his election as an Apostle presents as truly and vividly a calmer but subtler emotion. The design of Priscilla and Aquila studying the Scriptures by the light of a lamp that swings above their heads is marked by elegance as well as freshness of thought. Nor is the height of sublimity untouched. So exalted a quality will scarcely be denied to Mr. Shields' conception of the aged St. John seeing and hearing the Revelation. Attended by an eagle, and eagle-like himself, with keen, far-seeing glance and eager, bony hands, he is a figure truly apocalyptic. That all the designs are equal in power to those specially mentioned cannot be maintained, but the first and weakest is not unworthy of the last and best. As a whole, they are greatly superior to Mr. Shields' "Triumph of Faith," although some of that memorable series of designs—the "Sarah," for instance—were extraordinary enough for an artist of this century. There is not one in this "Te Deum" which is either conventional or tame. Genuine poetic vision and sincerity of feeling mark them all; and, apart altogether from that true religious fervour which is their great motive-power, the "Te Deum" of Mr. Shields shows a profound knowledge of humanity and a sympathy with widely different human emotions. He has entered into the spirit of Dorcas clothing the naked as completely as into the righteous indignation of St. Jude; and he knows the fervour of St. Paul as well as the peace of St. Stephen as he "falls asleep."

One noble trait of Mr. Shields' work is that it is never strained. His passion is always well in hand; his thought, however high, is always clear. He deals with eternal problems, but he never propounds one of his own. His designs are wrapt in symbolism; but his figures speak for themselves. His remarkable decorative genius delights, like that of his friend the late Dante Gabriel Rossetti, in suggestive accessories, but they are always apt and intelligible. A few words of the plainest English will unlock his most complicated secret.

Space is unfortunately wanting here to do more than hint at the richness of this great achievement; it is artistically, as well as intellectually, great; its technical skill is equal to its invention. Mr. Shields has great command over the human figure; and the cock and the fish in his cartoon of St. Paul are almost worthy of a Japanese. His designs to Bunyan's *Pilgrim's Progress* (badly cut as they were) showed, so far back as 1864, that his imagination deserved all the praise that Mr. Ruskin gave it. Those who know his designs from child-life, facsimiled by the Autotype Company, are aware that he can combine something of the classic feeling of Flaxman with the tender grace of Stothard. They will know, besides, that he is an artist who cannot be completely described by comparison with designers even like these. This his last and greatest work rises high above all he has done before, and reveals a genius to which it would be hard to-day to find a fellow.

COSMO MONKHOUSE.

## MINOR EXHIBITIONS.

THE clever sketches and drawings of the Riviera, &c., by Mr. Pownall Williams, now on exhibition at Mr. McLean's gallery in the Haymarket, will be attractive to all those who know the beautiful scenery between Mentone and Genoa. This is the second series of Mr. Williams's sketches, and shows, on the whole, an advance. He fails most in his larger drawings. In "A Breezy Day at Stressa" the clouds are lumpy and the hills rudely modelled; and "A Sunny Day near Pallanza" is decidedly cold and crude—like a coloured photograph. In many of them body colour is used with greater freedom than judgment. But, in his smaller drawings, such as "The Old Town of Bordighera" (14) and "Golden Showers" (8), some striking effects of sunlight are admirably rendered; and his treatment of broad masses of foliage, as in "The Avenue at Cadenabbia," is often powerful. Mr. Williams is evidently a careful and ardent student of Nature, and we shall look forward to his next exhibition with interest.

MR. R. W. MACBETH has paid to his predecessor, Mr. George Mason, the appropriate honour of engraving his most splendid work. It is evident to anyone who takes careful note of what is on the Academy walls that Mr. Macbeth's sympathy with Mason, in design and painting, is neither slight nor of short duration, so that there is nothing surprising in the fact that the painter of the "Flood in the Fens" and of the "Ferry" should have interpreted nobly, in that second art of which he is master, Mason's noble picture "The Harvest Moon." The work is a commission from Mr. Dunthorne, of Vigo Street, who must have shown great enterprise in the matter; but it is one which Mr. Macbeth could certainly not have accepted had he not felt that he could execute it to his credit, and to Mason's honour. It is always interesting to find a really brilliant and considerable artist interpreting the work of an artist who is among the immortals; and not since Mr. Seymour Haden addressed himself to the business of rendering, in a large masculine etching, the "Calais Pier" of Turner has there been any instance of this at all to be compared with the present one—when it is Mr. Macbeth who renders George Mason. We are at one with a criticism that has already been passed upon the work, to the effect that the etching a little misses the suddenness of contrast gained in the picture between the darkened scythe-blades and the luminous sky; but, otherwise, we have nothing whatever to say that is not cordial and appreciative. As a whole, the work will keep Mason in memory, and it will add most creditably to Mr. Macbeth's fame.

## CORRESPONDENCE.

WESTMINSTER ABBEY AND WESTMINSTER SCHOOL.

London: Feb. 13, 1883.

I wish to call attention to a serious act of destruction, now almost completed, in part of the monastic buildings of Westminster Abbey. The house occupied by the late Mr. Turle, organist to the Abbey, has recently come into the possession of Westminster School, and this house is now being pulled down. It is an extremely interesting specimen of domestic architecture, dating, in the main, from the early part of the sixteenth century, and was built before the suppression of the monastery. It occupies the space between the end of the Misericord and the side of the Dormitory, and is an important link in the history of the Abbey—built evidently as the residence of some one of the higher officials of the monastery, and a record of the increasing love for luxury and

display which, especially in the Benedictine Order, reached so high a pitch in the early years of the sixteenth century. This act of destruction and obliteration of an important piece of historical evidence is a fresh proof of the dangers to our ancient monuments incurred by their remaining in the hands of owners who are both irresponsible and ignorant of what is and what is not an object of interest.

J. HENRY MIDDLETON,  
Hon. Sec. Society for the Protection of  
Ancient Buildings.

## VANDALISM AT BOLOGNA.

Westbury-on-Trym: Feb. 12, 1883.

Having just received the following letter from Bologna, I hasten to lay it, *in extenso*, before your readers, premising only that it is written by a lady whose sound artistic and antiquarian knowledge entitles her opinion to respect, and who is already known to readers of the ACADEMY as owner of "the Brocklehurst Papyrus" (see the ACADEMY, November 5, 1881).

"Bologna: Feb. 5, 1883.

"Can you do anything towards staying the destructive hand now at work upon the gems of the Old Masters in the gallery here at Bologna? We find three beautiful Francias, which we knew and loved five years ago, buried under a coat of new Italian paint—*i.e.*, (80) 'The Infant Christ attended by SS. John the Baptist, Augustine, George, Etienne, and an Angel holding a Fleur-de-lis'; (81) 'The Infant Christ adored by the Virgin, SS. Joseph, Augustine, and Francis, and Two Angels, with Portraits of Ant. Galeas Bentivoglio (donor) and Cav. Pandolfi de Casio'; (371) 'Annunciation of the Virgin, and SS. George, Bernardino di Siena, Francia d' Assisi, and John the Evangelist.' These three are totally obliterated and destroyed. Worse still, the 'restorer' has not even resisted the temptation of adding dabs of pink to the cheeks of Raphael's 'Saint Cecilia.' What may next follow is not to be contemplated without dismay. The three Francias are gone for ever—turned into brand-new, bright, fourth-rate Italian daubs. I enclose a list of eight treasures yet uninjured—pictures of world-wide fame, which belong to posterity, and not to the Syndic of Bologna, who any day may permit their utter destruction in a manner to which destruction by fire would be far preferable. For in the future men may not recollect that they have been totally disguised by some very needy, ignorant sign-painter of the present day, and so Francia and Raphael and Perugino may come hereafter to be credited with the work of the pot-boiling gentleman now living in this city. The eight are—Raphael's 'Saint Cecilia' (152); Perugino's 'Virgin and Child attended by Saints' (197); Domenichino's 'Virgin and Child with St. Dominic, surrounded by Angels, a Pope and others below' (207); Guido's 'Massacre of the Innocents' and 'Samson Triumphant' (135 and 137); Francia's 'Annunciation' (79) and two others by the same master, numbered 78 and 372. These eight treasures should be preserved *under glass*, like some of our gems in the National Gallery. I hear that the citizens of Bologna are dying to pull down their fine old city walls, and to replace them by a boulevard; but the money is wanting. Would that the trustees of the National Gallery would negotiate for the purchase of the above-named paintings! I think they might be had without much difficulty; and then the Syndic and the citizens would get their boulevard and much satisfaction out of the bargain."

The above needs no comment.

AMELIA B. EDWARDS.

## NOTES ON ART AND ARCHAEOLOGY.

We understand that, by an act of private munificence on the part of one of its principal promoters, the society formed for the excavation of the historic mounds of Goshen is enabled to

begin co-operation with M. Maspero. We are promised further particulars next week.

WE have more than once commented on the odd selections which the Royal Academy make for their architectural members. Sometimes, indeed, good men are chosen; but as often, or oftener, men whose sole qualification is private interest among the electing body, and whose tenure of the "honour" deprives it of all value in the eyes of the profession, except such as may belong to it commercially. If architectural R.A.'s and A.R.A.'s are to exist at all, they should not only be good architects, but the best men of their time. Now they are often not even the former, and seldom indeed the latter. The fault lies with the painters, whose number puts the election into their hands, and they vote in the first place for their friends, and then for the man with the biggest practice. It is natural for the multitude to think most of the man whose works are most numerous, and whose name they see oftenest in print; but an Academy of Arts is expected to judge of candidates according to their merit as *artists*. And if the painters cannot learn to know good architecture from bad, they should cease to be the arbiters. There is now a vacancy; and, if rumour speak truly, a man is likely to be elected who, although certainly better than some who have been elected recently, is not in any sense a leading architect, and still less one of the first seven or eight of the day. We hope the Academicians will remember that, if the title which they bear is to confer honour, it must be bestowed upon such as will bring honour to it.

A MEETING of subscribers and all persons interested in the fund which is being raised to enable Mr. W. M. Ramsay to continue his work of exploration in Asia Minor will be held at 22 Albemarle Street on Thursday next, February 22, at 4.30 p.m. We understand that between £30 and £40 has been subscribed towards the £150 required to enable the committee to avail themselves of Mr. Pfeiffer's munificent offer of £50, announced in the ACADEMY of January 20. Subscriptions may be paid to Mr. George Macmillan, 29 Bedford Street, Covent Garden, W.C.

PROF. LEGROS' last medal is the finest of this now numerous series. The face of Mr. Gladstone is of course a strong subject for a medal, but it is treated with tenderness as well as force. The mouth, so firm yet so sensitive, has been modelled with singular refinement, and the whole aspect is spiritual as well as grand. The Professor has also recently finished some etchings of the first order, some of which we hope to see at the approaching exhibition of the Society of Painter-Etchers. Some of these are of masks of the classical-grotesque kind, vigorous and finely decorative; but those most characteristic of the artist's genius are two small landscapes, one with a figure, the other the border of a stream in spring. The former, with its pensile figure of a haymaker, her rake by her side, reminds one about equally of Rembrandt and Millet, and is perhaps the finest design of the class that Prof. Legros has yet produced. In the latter, the sense of a spring morning, with its clear gray air, and the young leaves lightly rustling in the breeze, is suggested with great skill. Something of gladness for once seems to have inspired the needle of this severe designer.

THE Impressionist Exhibition, which we announced as likely to take place in London, will, by an arrangement between M. Durand Ruel and Messrs. Dowdeswell, be held in the galleries of the latter, during the height of the season. The master of the school, Degas, a painter of penetrating observation and vivacious genius, will, we hope, be duly represented. One or two, at least, of his oil paintings should

be added to that display of brilliant pastels on which he now rightly plumes himself. Renoir should also be well represented; and we understand that the minor masters of the school are not likely to be forgotten, nor the one or two accomplished women whose work is not that which does it the least credit.

At a general meeting of the Royal Scottish Academy, held on February 10, Mr. W. D. M'Kay was elected an Academician, in the room of the late Sir Daniel Macnee. The annual exhibition of the Academy will open on Monday week. Among the pictures sent from England will be Sir F. Leighton's "Phryne."

A MEZZOTINT by Mr. Atkinson after Mr. E. Long's clever picture of Bret Harte's "Miss" is about to be published by Mr. McLean.

MESSRS. CASSELL, PETTER, GALPIN AND CO. have made arrangements for the issue next month in serial form of a popular edition of Cassell's "Doré Gallery," containing 250 of the finest of Doré's drawings, with descriptive letterpress.

MR. HENRY BLACKBURN, the well-known editor of "Academy" and "Grosvenor Notes," intends to publish this year a supplemental volume of full-page sketches, to be called *The Art Season of 1883*. To carry out his object successfully, Mr. Blackburn is, of course, entirely dependent upon the voluntary contributions of the artists themselves.

A DISCOVERY has been made in a field near Wheatley, about seven miles from Oxford, of a number of skeletons, with a few spearheads, nails, &c. The field had been long called "Castle-field" by the country people. The remains are said to be Anglo-Saxon.

A CURIOUS story of the finding of a gold coin comes from the neighbourhood of Namur, in Belgium. The coin is a quadruple pistole of La Franche Comté, struck at Besançon in 1578. On the obverse is the head of Charles V.; on the reverse, the double eagle, bearing on its breast the pillars of Hercules. It is said to be unique; and it was discovered in the gullet of a slaughtered cow, which must have attempted to swallow it while grazing.

THE Munich sculptor, Julius Schmid, has taken the prize in the competition for the figures of artists to adorn the Rudolfinum—the Artists' House—in Prague. He sent two sketches of Apelles and Masaccio. Both were adopted, and he has received orders for their execution on a large scale.

AN old home of German art in Rome is about to be destroyed, as it stands in the way of the improvements going on in the city. This is the one-storied house in the Via della Quattro Fontane which stands opposite the great entrance to the garden of the Palazzo Barberini. In the course of the last hundred years this has been in turn the work-place of the two Schadows—father and son, of Rauch the sculptor, and of Wolf, and is at present the atelier of Prof. Voss. It has been sold by its owner, Prince Barberini, for the purpose of being pulled down, and a large, handsome, modern dwelling-house is to be built upon the site of the old one-storied and stable-like home of German art. The late Prof. Wolf, who was educated in Rauch's studio, worked for fifty-seven years in the old house. All the great German artists who have lived in Rome during this century have passed in and out of its doors—Cornelius, Overbeck, Veit, Schnorr, and many others. Thorwaldsen, whose studio was near it, and Canova were frequent guests here. Many of the young *Stipendiates* of the German art academies made their Roman studies in the back rooms of the memorable house.

The *Portfolio* this month gives an original

etching by Mr. T. Riley, called "The First-born"—a young Roman mother, seated on a stone bench, regarding her infant somewhat sadly. In conception and style this work resembles that of Mr. Alma-Tadema, but it does not show that artist's knowledge. Prof. Colvin writes on Jacopo delle Guercia; Mr. Hamerton discourses pleasantly on Roman Paris, the ancient Lutetia; while Mr. Boyes gives ample information about the New Law Courts combined with much appreciative criticism.

THE current number of the *Zeitschrift für bildende Kunst* is enriched by two charming little etchings from Van Goyen. Van Goyen is a master who got somewhat neglected in the wealth of Dutch art that came immediately after his time, but he is the most delightful of all the early Dutch landscapists, and his claims are now being recognised. The articles of the number are—"Desert Studies," by L. H. Fischer; "Botticelli's 'Dante' in the Hamilton Collection," by R. Rosenberg; "Art, Symbolic and Allegoric," by Veit Valentin, and the continuation of J. P. Richter's "Bibliography of Leonardo's MSS."

#### THE STAGE.

It is natural that the few weeks after Christmas should be barren of interesting production at the theatre. The management during this period is indisposed to engage in considerable enterprise, and almost the only variety that may be found on the stage is that which is afforded by afternoon performances. Of these there are two kinds. One of them is a legitimate, though often inauspicious, stage adventure, whereby it is sought to test a new piece which has not been accepted for the more important performance of the night. The other arises from an ardent desire to benefit the funds of some not very *à propos* charity, combined with no particular coyness at the prospect of exhibiting one's own stage talent to a public that shall pay. To the latter kind belonged a great many of the afternoon representations which have taken place lately at the Gaiety, while the representation at the Vaudeville on Tuesday last appertained to the former. "Our Regiment" is the name of the new play produced at the Vaudeville. It is written by Mr. H. Hamilton, and is not his first piece of stage writing; but its source is understood to be a German comedy, or, as is more probable, a German farce, since its comedy is not accounted of the higher order. Its story it is unnecessary that we should tell; its cast was not particularly happy; but that it afforded a measure of satisfaction to the audience is attested by the honours paid to several of its performers. Among the men, it was Mr. Gerald Moore, a young comedian of promise and of attained ease, who made the greatest mark. The ladies included Miss Fanny Brough and Miss Maggie Hunt, whose presence did the piece some service. There is smartness in the writing. Some object to the amount of violent language which more than one of the *dramatis personae* thought it necessary to employ; but in a wavering situation, and after some passages of dialogue which are not conspicuous for point, there is nothing so effective as a good round oath. The gallery takes it very kindly indeed, and even the stalls are not always quick to perceive that, on the whole, its merit may be inferior to that of an epigram.

AT the other morning performances there have been two *débuts* which should not pass unnoticed. One was that of Mr. Gilbert Farquhar, a man of talent, it is believed, and at the same time a gentleman so very well connected as to deserve the cordial interest which his appearance roused in the higher theatrical circles. The second was that of Miss Eweretta Lawrence, who has genuine gifts for the stage, and who, we understand, has, on the strength of her

recent successful experiment, been engaged at a leading theatre, where she will appear in the autumn.

WE have seen with interest the gradual improvement that has been effected in the theatrical magazine, the *Theatre*. The February number contains, among other useful and readable matter, a letter from Mr. Frank Marshall to Mr. Clement Scott concerning that stage edition of Shakspere on which Mr. Henry Irving and Mr. Marshall are engaged. This edition, it is clear from the promises of Mr. Scott's correspondent, will fulfil a most useful function. The photographic portraits now given in the *Theatre* are of the highest excellence. We could welcome a little more theatrical gossip; and we may perhaps be allowed to say that, for the purposes of a monthly magazine—altogether different from those of a daily paper—the notices of new pieces might, we think, advantageously be crisper and briefer, and consist, in fact, more of comment and reflection, than of detailed chronicle. Our suggestion is by no means incompatible with real appreciation of the magazine as it now is.

#### MUSIC.

##### CRYSTAL PALACE AND MONDAY POPULAR CONCERTS.

THE programme of last Saturday's Palace Concert (the first since the Christmas holidays) commenced with Berlioz's bright and sparkling overture to "Benvenuto Cellini." With reference to the opera of that name produced at the Académie royale in 1838, the programme-book informed us that, when brought out at Covent Garden under Sir Michael Costa, the "Overture to the Carnaval romain" was introduced as *entr'acte* between the first and second acts. As Sir Michael Costa, in the performance of other composers' works, is apt to take certain liberties, it may be as well to state that his conduct on this occasion was in accordance with Berlioz's wish, as expressed in a note on the title-page of the autograph score. The performance of the "Benvenuto Cellini" overture under the direction of Mr. Manns reminded us of Mr. Carl Rosa's at present unfulfilled promise to produce the opera. If given this season, it will be listened to with great interest by musicians, and judged with greater impartiality than was the case forty years ago, either in Paris or London. Mr. Louis Breitner, a pupil of Rubinstein, made his first appearance at the Palace Concerts, and performed Litolff's fifth "concerto symphonique" in E flat. The composer, a distinguished pianist and prolific writer, has produced many pieces of a brilliant and showy character for the solo instrument, but certainly not remarkable for originality or depth of thought. Compositions in which executive display forms the chief feature are tolerable in the hands of a Bülow or a Rubinstein; the genius of the interpreter makes one forget for the time the weakness of the work. But Mr. L. Breitner, although he displays agility, power, and a certain delicacy, has an unsympathetic touch, and his style of playing is laboured and unsatisfactory. Although the concerto (not, by-the-way, the one announced in the programme-book, for which mistake an apology was made by Mr. Manns) was a novelty, we need not describe it in detail. It contains four movements, instead of the usual three (a plan, as it would seem, adopted by Letolff in all his concertos); of these, the slow movement is the most satisfactory. Mr. Breitner played some solos by Chopin and Rubinstein; in a *barcarolle* by the latter he was very successful. The programme included the charming *gavotte* from "Idomeneo" and Beethoven's fifth symphony. Mdme. Patey was the vocalist.

Last Monday evening, at the Popular Concerts, Schubert's fine quartett in D minor was worthily interpreted by Messrs. Holmes, Ries, Hollander, and Patti. Mr. Henry Holmes, one of our best resident violinists, is not often heard at these Concerts; but the well-deserved success which he met with last Monday will not be forgotten by Mr. A. Chappell. The music of Schubert suits Mr. Holmes well; and, in the slow movement, the delicacy and finish of his playing were brought out to great advantage. As a leader, he shows skill and experience; the quality of his tone is not very full, but his style is pure, and his method of interpretation shows individuality kept under proper restraint. As solos, in the second part, he played a graceful ballade by the late Alfred Holmes, and Spohr's *scherzo* from the "Salon-Duetten" (op. 135). He was recalled twice, but wisely declined the *encore*. Miss Marie Krebs made her first appearance this season, and gave a very fine performance of Bach's prelude and fugue *à la tarentella* in A minor. She plays with great intelligence, and her mechanism is wonderfully neat and accurate. For an *encore* she chose Beethoven's *polonaise*, at the close of which she introduced a very brilliant *cadenza*; it is undoubtedly effective as played by her, but somewhat out of character with the rest of the music. The programme included Schumann's piano trio in F (op. 80). Miss Cravino was the vocalist; her voice is good, but not under proper control.

J. S. SHEDLOCK.

[WE regret that a sudden pressure upon our space compels us to hold over till next week Mr. Shedlock's obituary notice of Richard Wagner.—ED. ACADEMY.]

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